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AUTHOR Russell, Anna Rita
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ABSTRACT

A collection of Native and newcomer Canadian children's activities and games have been gleaned from various cultural sources for children to benefit from Alberta's diversity of ethnic groups. The handbook forms a framework for the teacher/parent to organize activities for children allowing change and modification if necessary. The first section describes Indian activities such as intertribal gambling games (Bone Dice, Onesteh, Cheekahkwanug), guessing games (Gaquitt), traditional sports (Lacrosse, Papassi Kawan, Snow Snake), potato stamp technique used for decorating basketry, and face painting used during ceremonial dances, battle, and times of mourning. Recipes for Native dishes (Sunflower Seed Cake, Corn Chowder, Yellow Squash Soup) concludes this section. The second section consists of games (La Mora, Shangai, Tag, Quattro Cantoni, and various versions of Hopscotch), recipes (Slemp, Tortelli, Yogurt Torte, Egyptian Halvah, Crackling Bananas), and crafts (kites, origami, weaving, apple dolls, Ojo de Dios, woolen yarn pictures) from various customs and traditions that people from other countries brought to Canada. Descriptions of games include a brief history of origin, equipment to use (if any), objective of the game, and how to play the game. (ERB)

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Compiled and illustrated by:
Anna Rita Russell

Edited by: Janis Blakey
Carol Litteljohn
Michael Phair

TABLE OF CONTENTS

Alberta Association for Young Children 1

Introduction 3

NATIVE ACTIVITIES: Introduction 5

- The Indian Legend of Sticks 7
- About Indian Gambling Games 8
- Paquessen 10
- Bone Dice 10
- Onesteh 12
- Cheekahkwanug 14
- Patol 16
- The Inuit Games of Inugah, Tingmjujang, Stopka, Gadegan 19
- Inugah 19
- Tingmjujang 20
- Stopka 21
- Gadegan 21
- Gaqutit 22
- Indian Ball Games 24
- Lacrosse 24
- Papassi Kawan 24
- Snow Snake 26
- Potato Stamps 29
- Face Painting 30

Native Recipes 33

- Black Walnut and Pumpkin Soup 35
- Purslane Salad 35
- Cattail 36
- Indian Cake (Bannock) 36
- Fresh Tomato (or Potato) Soup 37
- Corn Chowder 37
- Nettles 38
- Buttered Nettles 38
- Indian Pudding 39
- Cranberry--Walnut Cakes 39
- Dandelion 40
- Batter—Fried Dandelion Blossoms 40
- Sunflower Seed Cakes 41
- Yellow Squash Soup 41
- Chokecherries 42
- Stewed Wild Chokecherries 42
- Hazelnut Cakes 42

THE NEWCOMERS: Introduction 43

La Mora 44
Ticks 46
Shangai 47

The Origin of Games 50
Shove Winter Out 50
The Fighting Cocks 52
Tag in Circle 53
Four Door-Wind Stag 54
Quattro Cantoni 56
Rubabandiera 57

Hoproud • Hinkelbaan • Campana
and the Ancient Meaning of Diagrams 60
Hop—Round 61
Hinkelbaan 62
Campano 63
Penance as part of the game 64
Kites 66
Origami I 68
Origami II 71
April Fool 74
Weaving 75
Apple dolls 76
The Huichol 82
The Ojo de Dios 83
Woolen Yarn Pictures 85
Beadwork 87

The Dogons: Introduction 88
Carrying Millet to the Moon 89

Something about Masks and Masquerades 89

Recipes 91

Bibliography 97

Alberta Association for Young Children

AAYC

Alberta Association for Young Children is a provincial organization representing individuals and groups from a variety of disciplines and interests who share a vital concern for the needs and welfare of young children and their families.

Objectives of the Society

1. To serve in an advocacy role for children and their families in such areas as health, education, law, recreation, social issues, and any other area affecting the well being of young children and their families.
2. To serve as a vehicle to bring parents, professionals, and the community in general together in matters of mutual interest and concern.
3. To provide opportunities for various disciplines to exchange ideas and to share concerns regarding young children and their families.
4. To gather and disseminate information pertinent to children and their families for the purpose of enhancing community awareness of the needs of young children and their families.
5. To maintain liaison with and to support the efforts of agencies and other organizations concerned with young children and their families.

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AAYC
P.O. Box 4935
10465-80 Ave.
Edmonton, Alta. T6E 5G8

INTRODUCTION

Game for Anything is a collection of Native and newcomer Canadian children's activities and games. To write this book, many exciting and creative ideas have been gleaned from various cultural sources in hopes that your children will benefit from Alberta's diversity of ethnic groups.

Play has an intrinsic quality that brings growth, meaning and enjoyment to children. **Game for Anything** forms a basis or framework for you as a teacher/parent to organize activities with your children; however, these games must be changed and modified as you find necessary. The lifeblood of any of these ideas is the creativity children bring with them. These pages cannot capture the spirit or joy of these play activities — you must do that in the actual playing out. Do not get caught up in the authenticity or rules of various activities that follow — instead concentrate on the spirit of the game, the interest of the children and the spontaneity of the play. Do not dismiss an activity because it is 'too old' or 'too young'. All games are not appropriate for every age group but many can be adapted by a creative adult and children. Cooperation, group play, simplicity and minimal skills are trademarks of the majority of children's activities — don't let unnecessary detail overwhelm you.

So begins the adventure! Try some activities and see what happens. Let the enjoyment of children's play guide your endeavours.

Be **Game for Anything!**

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NATIVE ACTIVITIES

When we began our research of 'ethnic activities' for children we realized it was impossible to cover all aspects of culture. We have tried to bring to your attention a few things which we have found interesting. Dedicated to Indian activities, the following section describes intertribal gambling games, guessing games and traditional sports like Lacrosse, Papassi Kawan and Snow-Snake. The potato stamp technique outlined originated in the Eastern Woodlands and through trading reached the Western Prairies with modifications. A few pages have been dedicated to face painting: its meaning could become a stimulating topic of discussion and a research activity for an older class. In our handbook we have limited our presentation to its graphic aspects.

The recipes which conclude this section offer the opportunity for experiencing a different variety of tastes and textures. Although some ingredients may be difficult to obtain, with a little imagination you will be able to find interesting substitutes!

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THE INDIAN LEGEND OF STICKS

A young man was very fond of playing ATLIH (Indian sticks), so fond that he could scarcely control his passion for its play. So far did he go one time in its playing that first he was stripped of his valuables — his bow, his arrow, his tomahawk, his blanket, even the clothes on his back. Hence, naked he played on. Then his wager included his children, his wife, his parents.

Disgusted with his conduct, his fellow villagers turned away from him. They moved to another spot in their forests. They also took with them all of their belongings. They extinguished the fires in every lodge so that he might perish. This they did in disgust, yet he played on with his unknown guest — gambler.

Of course, without fire he could not live nor could he take it with him. Soon he was almost frozen, dying from hunger. Suddenly he caught sight of smoke in a tall spruce tree close by. Thought he, "Where there is smoke there is fire. I shall investigate." Naked and cold, he followed the glimmering sparks.

Soon he saw sparks flying. In his dream he came upon a great lodge covered with branches of pine cones and conifers. He peeked through a chink in its siding. Al[illegible]e, there sat an old man close to two large fires burning in the lodge.

Aware of the young gambler's presence, the old man said, "Come in, my son-in-law. What are you doing out there in the cold?" ...lost, stripped of all his possessions, even his parents, wife and children, even his aspirations, the young man entered hoping to go to the great beyond. In fact this old man was none other than Yihta, the spirit of gaming itself.

"Son-in-law," he said, "you seem alone in these forests. Where have you been? What have you done? Have you been gambling?" "Yes," replied the young man. "I have gambled and lost all."

Then the old man turned a bit. There stood his daughter, a woman of charm and beauty. To her the old man said, "For this youth roast a deer's haunch. Cook it good and long. He is cold, hungry, discouraged, but brave. Treat him well!" This she did. While the maiden moved with dignity, the youth wondered.

Meanwhile with a long, slim gambling stick the old man dug a deep hole in the hot embers before him. Then he called to the youth. Said he, "Put this arrow to your lips! Suck it! Suck its grease, son-in-law! Gamble when you will. You shall win. Then come back to this long-house. My daughter shall be your wife."

The young man went forth. He gambled. He won. The maiden whom he had met was his wife in disguise. His children, his parents, all that he had lost was recovered.

(Jones, *Indian at Work and Play*, p. 64-65)

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ABOUT INDIAN GAMBLING GAMES

The legend that we have quoted from Jones' *Indian at Work and at Play* is known to those who, by writing about the Indian culture and way of life, have dealt with games and pastimes. We can also add that the story according to different sources has two different endings. While in the version presented here the young Indian wins back all his possessions by gambling again, in the second he also gambles but disobeys the old man. When he sees that his luck has changed, he does not promptly return to the old man as he had been told but keeps gambling. Once again he loses everything but this time when he tries to find his way back to the "Spirit of Game" he cannot find him and gets lost in the forest.

We might feel tempted to feel the flavour of a European code of morality overimposed on the original to explain or justify what happens in the legend. This would also be legitimate since overlapping and stratification of cultural elements of different origins in oral tradition occurs very frequently and religious orders were after all among the first groups to make contact with the Native groups. But even though the second version is perhaps closer to our morality (the inveterate gambler is punished) both endings reflect the way the Indians regarded this ancient and deeply rooted custom. The term custom is used because "betting" is different from our "society games" (cards, roulette, slot machines, etc.) and found its origins in ancient myths and in the religious practices surrounding them. The authors we have examined all agree on one point. Betting was an important element of the camp life. Men and women of all ages would take part or follow the development of a game and while playing they would sing. An interested audience would gather around them and before long the daily routine of all the camp was interrupted. Huge wagers were taking place, and literally everything was staked. In the old accounts, authors mention men who having lost everything, would undergo a period of self—induced slavery or let members of their family submit themselves in the same way in order to protract the game. But as we learn from the story the stake was not the most important thing. If we look back at the legend we can remember the words of the "Spirit of Game" about the young Indian. "He is cold, hungry, discouraged, but brave. Treat him well!"

In Western literature there are some instances of heroes who successfully gamble their way out of difficult and dangerous situations but in general, under the influence of Christian morality, betting is regarded as an immoral practice (although rather widely spread). This happened basically because "betting" meant to rely on a belief in supernatural help. In a polytheistic religion, which provides devotees with different entities basic to every aspect of life, it was of course accepted as a natural element of existence. We know, for example, that in classical times in Rome there was a temple dedicated to the worship of the goddess Fortuna and that such a temple was located right in the Forum which was the busy centre of the economic, religious and social life of the Roman people. Man would consult oracles and watch for omens to know the future.

With the advent of monotheism man could not know the future because only God, who looks after everything, knows what will happen. The future that man wanted to know but was not allowed to see was now the result of his own actions. Betting which, as we said before, required basically a man to rely on supernatural help to have the odds in his favour was seen as an attempt to break the barriers imposed on him by divine law. By contrast, the Indian would look for omens to know the will of his gods. The desire to know what the future held for him was basically an attempt to establish a contract; the will of his gods was then manifested to his tribe through the results of the game. Gambling was a religious ritual which everybody followed; sometimes solemnly like before a war to know the winning side (Culin, pp. 212, 216)

or after the death of a man (Culin, p.183) and sometimes to show one's own determination to dare something bigger than oneself. The man that would win was often considered to be enjoying the protection of the gods while, on the other hand, the man who seemed persecuted by bad luck (as the Indian at the beginning of the legend) was regarded as someone that the gods hated and who eventually could cause the whole village to suffer. In the earlier legend the man is abandoned because he is a "jinx"! But his determination not to give in wins him the help of the "Spirit of Game" himself. The fighting spirit was appreciated in this particular culture and so the man was called brave essentially because betting or gambling was an idealized form of fighting or facing the Unknown. The Indian legend also teaches that man loses only when he forgets the essential meaning of a game.

Man, according to this concept, should never be afraid or be discouraged by the odds. Losing is not *simply* a punishment. It is an opportunity for man to show his strength. A strong character and the ability to take the 'blows' of life are crucial for survival in an environment which at times is hostile.

Living among adverse conditions in a tough environment, Indian children very quickly learnt those skills that would allow them to survive as adults and provide food for their families and the rest of the tribe. Very early in life (about at the age of 5-6) boys were given arrows and bows and were encouraged to learn how to use them. Girls played with small teepees and dolls. Often they would go with their mothers and the smaller children to pick berries and gather roots, etc., and to learn to distinguish the edible plants from the rest.

So early in life the Indian learnt that he could rely only on his skill and on what nature could provide. He knew that with the right kind of weather the bushes would be covered with berries and the prairies rich with game. A cold spell could kill animals and plants, making it more difficult to gather food for the winter. But even if life was difficult he had the knowledge and the wisdom to make the best of it; he could take the challenge of Nature because he was not afraid of Chance. It is obvious that some of the games presented are strictly gambling games. We have chosen to present them as they were played so that the richness, diversity and spirit of the culture can be appreciated and enjoyed. Virtually in all the games studied by anthropologists and other specialists, gambling has an important role. No game or race seems to have been exempt from it and to neglect to mention this aspect in our handbook would have meant deliberately ignoring a main clue to true cultural understanding. Gambling and betting were a matter of bravery and skill; they had nothing to do with our card games which are basically played for the stake. Being an easy way of making money in our culture, losing in a card game means failure. But when the Indian bets on the outcome of a game, and loses and tries again, he wins the respect of the whole tribe; he is showing the same strength and character that makes him, above the others, a good hunter and a good warrior. You will notice, therefore, that basically all the games presented involve some degree of competition; they were aimed at teaching children practice and physical skills. Depending on the age of the children, they can be played in the original version or slightly modified to teach other skills or concepts. Whenever possible, at the end of a game we will try to give you some suggestions on how it might be adapted.

PAQUESSEN

We begin our section on Native games with the discipline of PAQUESSEN, which was originally played by the India[illegible] of Algonquin stock (northeast Quebec) but which was also known among other groups in Canada (intertribal). French fur—traders relate that people of all ages were fond of this game and that any number of people could take part in it.

To play PAQUESSEN the players used:

— 9 flat round bones (black on one side and white on the other)

— 1 large wooden bowl

— counters (the number may vary)

- At the beginning of the game each player would choose either one of the colours.
- The nine bones were then placed in the bowl.
- In turn, each player would hold the dish in his hands. With a sudden movement he would throw the bones in the air letting them fall either on a blanket or in the dish itself.
- The bones of each colour were then counted.
- The player who had the highest number of the colour he had chosen was the winner and was "paid" by all the other players with one counter each.

BONE DICE

Bone Dice was practically universal among all the tribes east and west and, under the name of HUBBUB is described by William Wood in 1634 almost precisely as it exists today among the Prairie tribes. The only difference seems to have been that in the east it was not played only by women but also by men, and to the accompaniment of a song, such as is used in the hand-games of the western tribes.

EQUIPMENT:

— a bowl or a basket

— 5 dice made of bone or plum stones

— tally sticks (the number can vary)

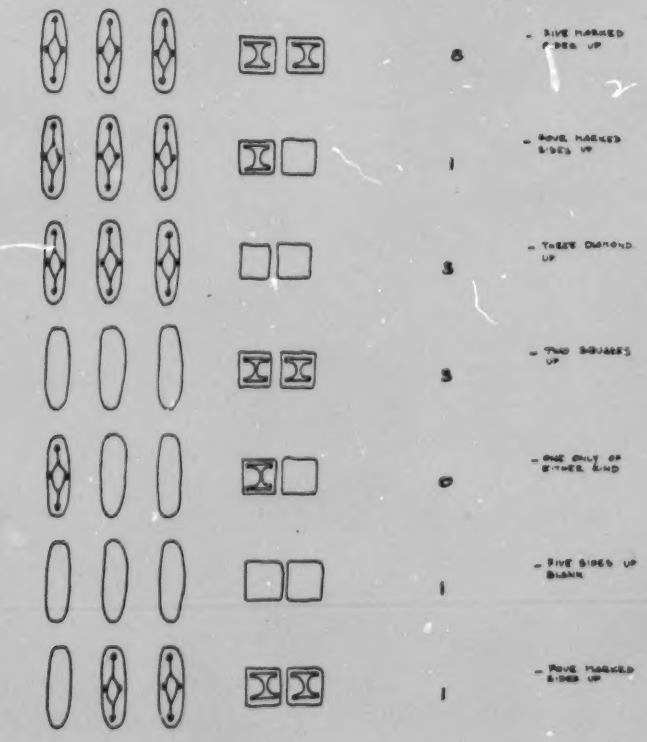
A (FRONT) (BACK) B

The shape of the dice can vary; they may be round, elliptical or diamond shaped. However, two of the dice must have the same shape and same drawing (as shown in the picture). The back side is left unmarked (B). Any number of people can participate.

HOW TO PLAY BONE DICE:

- The players sit in a circle. •The five dice are placed in the basket and tossed in the air in turns by each player who then examines the dice when they drop again in the basket.
- The number of marked and blank sides determines the score which is kept according to the following formula:

POSSIBLE COMBINATIONS AND SCORE SCHEME:



* Any other combination is worth 0.

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ONESTEH

Another very popular game played among the tribes of the Blackfoot nation is ONESTEH which is also known by the names of STAVE GAME, STICKS or TRAVOIS GAME.

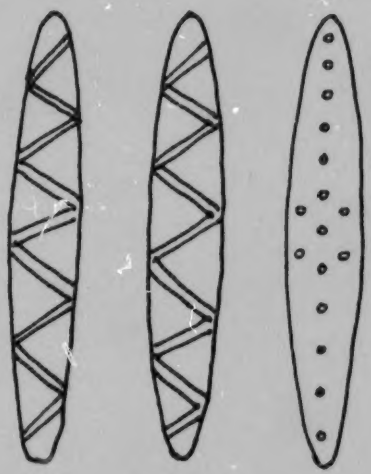
ONESTEH was played mostly by women and it was not accompanied by singing as was the custom when other games were played. The sticks used in the game would vary in length (6-8 inches) and in number. Originally they were made from buffalo ribs and marked only on one side. In the version played in the Blood Reserve (Alberta), only three bone staves are used in the game. (They measure 6¾ inches in length, and ⅝ inch in width in the middle and tapering at the ends.)

EQUIPMENT

The players took great pride in their sets. The preparation of the sticks was considered very important. The sticks were chosen with care and the decorations on them (as some samples in museums show) often required great skill.

Here we present first of all a version of ONESTEH as played in the Blood Reserve in Alberta. Only 3 bone staves are used in the game.

- Choose three wooden sticks 6 ⅜ inches in length and ⅝ inch in width in the middle tapering to the end.
- Carve a zigzag motif on two of the three (leave the back blank) and fill the incised lines with red paint. The third stick has a series of blue holes.

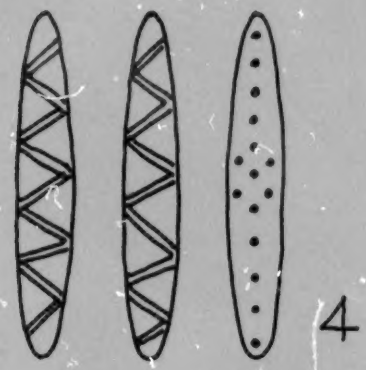


IMPORTANT: Remember, the reverse of the sticks must be left blank.

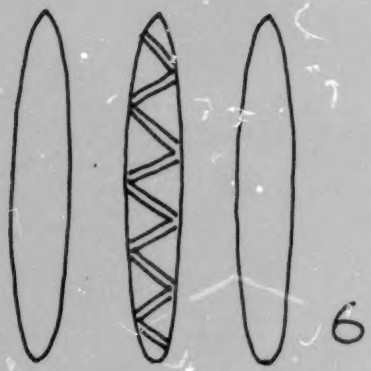
HOW TO PLAY ONESTEH

ONESTEH is quite similar to our game of dice. The players sit in a circle and throw the sticks on the ground — the sticks have names; the one marked with holes is called "the man", the other two "the snakes" — the score is determined by the way in which the sticks fall on the ground.

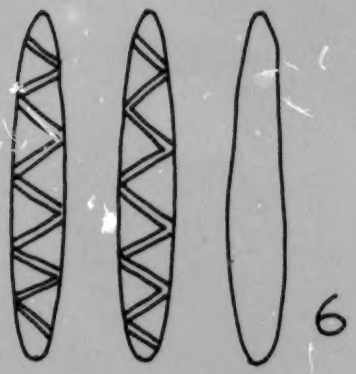
POSSIBLE COMBINATIONS



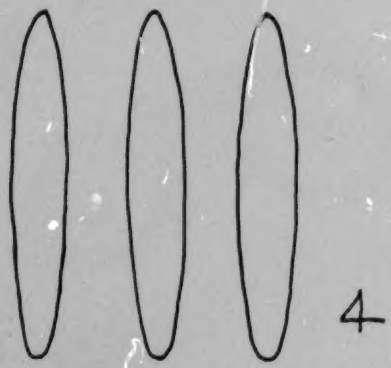
MARKED FACES UP =



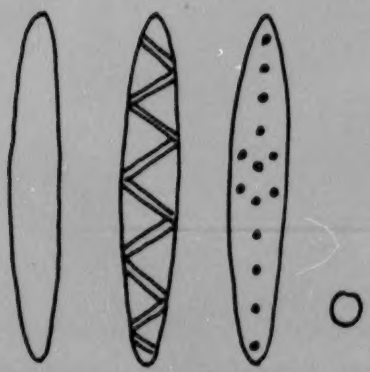
TWO UNMARKED AND 1 SNAKE UP =



ONE UNMARKED AND TWO SNAKES UP =



ALL UNMARKED FACES UP =



ONE UNMARKED, SNAKE AND MAN UP

TO SUM UP

• All marked faces up	4
• All unmarked faces up	4
• Two unmarked and 1 snake up	6
• One unmarked and 2 snakes up	6
• One unmarked, snake and man up	0

CHEEKAHKWANUG

If your class is ready for a more complicated game (at least where memory is concerned) try the following "CHEEKAHKWANUG" ('dashing down the sticks'). It is basically a version of the ONESTEH game as it is played in the Muskowpetung Reserve (Cree Indians) at Qu'Appelle (Assiniboins).

Men and women take part in the game — heavy bets are often placed on the outcome of the game.

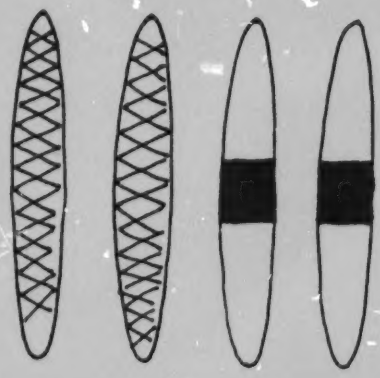
EQUIPMENT

The wooden sticks used for this game measure 13⅜ inches in length.

Two of the staves are marked with 14 crosses — the other two have horizontal bands.

The reverse of each stave is plain.

CHEEKAHKWANUG is played like ONESTEH.



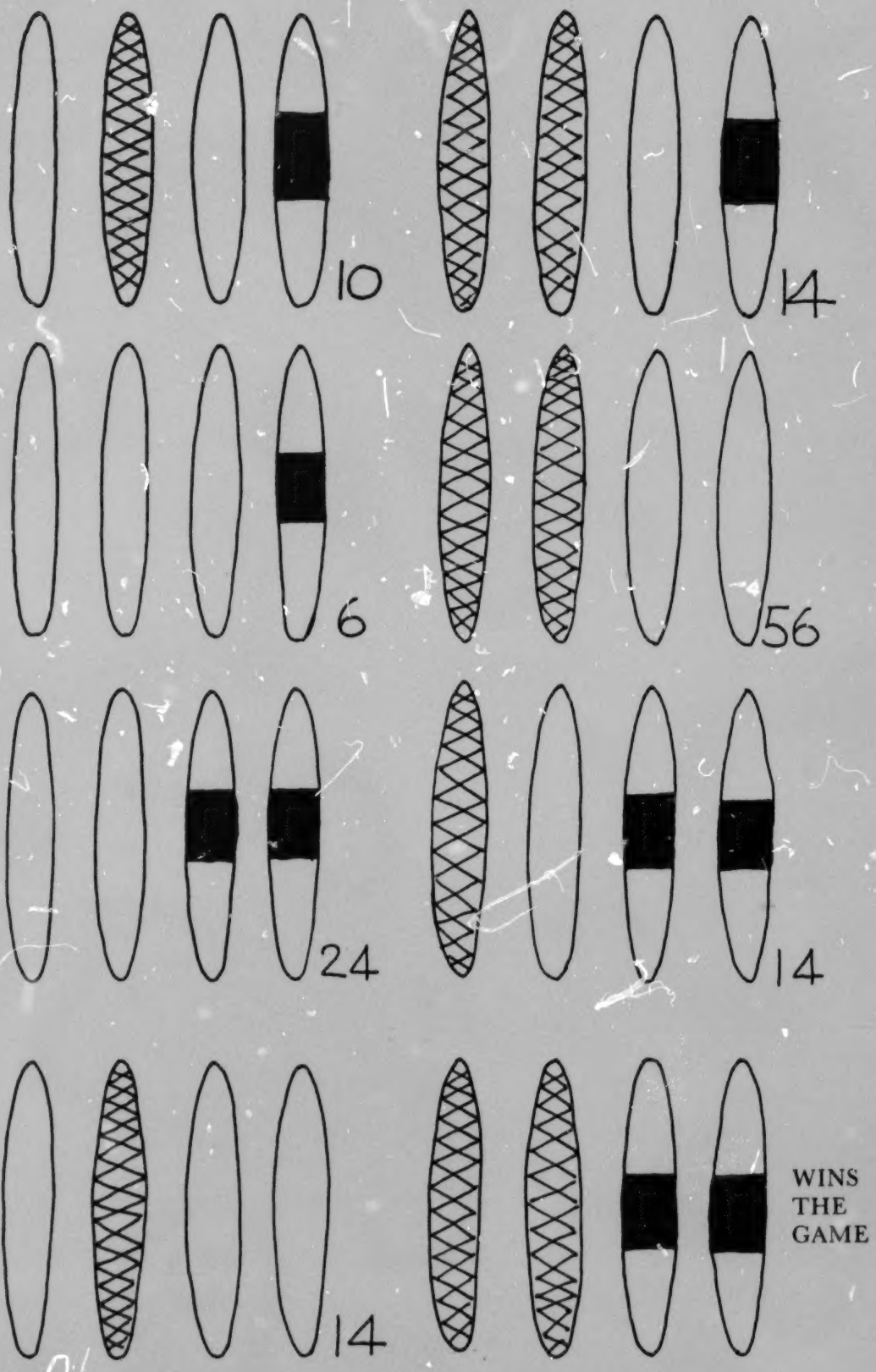
- All the players sit in a circle.
- Every player has lots of tally sticks.
- When the game begins the players in turn throw the sticks on the ground.

  According to the way they fall the players count the points.

There is no apparent correlation between the number of points and their combinations. We suggest, therefore, to follow the score scheme.

POSSIBLE COMBINATIONS

All plain sides up	0
Two X marked and one band	14
One X marked and one band	10
Three plain sides and one band	6
Two plain sides and two bands	24
Three plain sides and one X marked	14
All marked sides up except the X stave	14
All marked sides up	WINS THE GAME


10
14
6
56
24
14
14
WINS
THE
GAME

PATOL

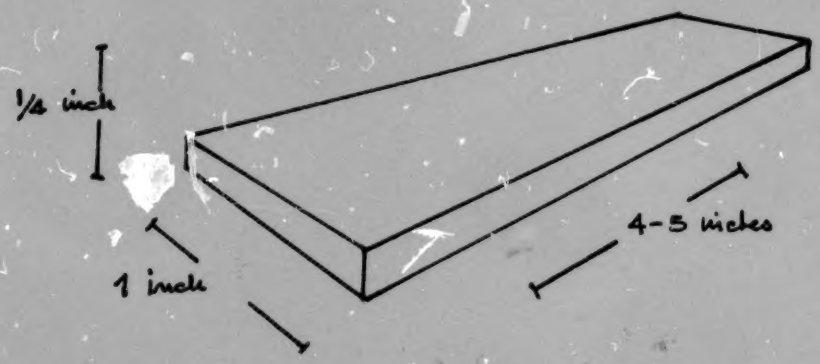
Patol is a most interesting game. As in the game of Onesteh the players throw three sticks whose combinations correspond to a certain number of points. There are, however, some important differences. The players throw their sticks against a stone. At the same time according to the number of points won, they move their pieces on a circle of 40 stones. According to Charles F. Lummis, the Indians who played the games could determine the score to their advantage by placing their sticks in their hands in a certain order before throwing them. Therefore, the game is not one of simple chance but requires a certain skill and experience. Four people can play (with more players the game becomes considerably more difficult).

EQUIPMENT

- 40 stones (or coins, or pieces of wood, etc.)
- 7 sticks or "pieces" for each player — the piece is called "horse" during the course of the game
- 3 Patol sticks
- a larger stone or another object on which the sticks are bounced

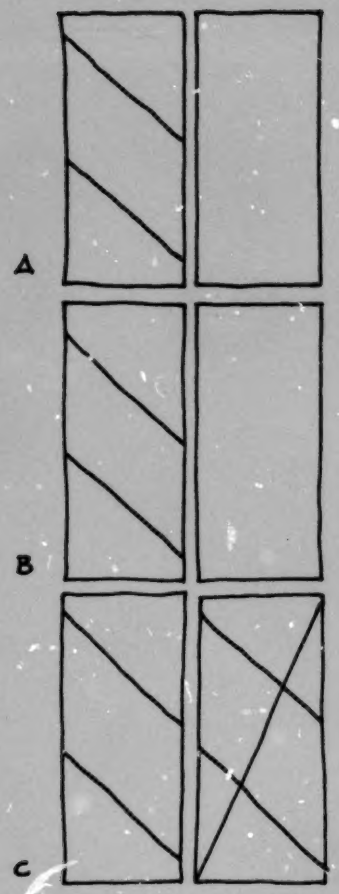
ABOUT THE PATOL STICKS

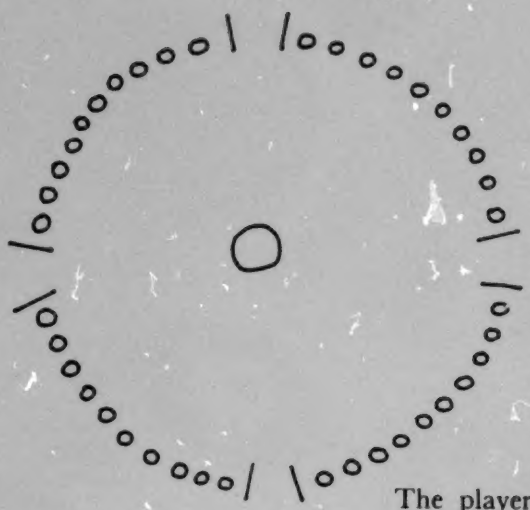
Their dimensions can vary but generally there are three sticks marked in the following way:



Two of three are identical and are marked on one side with transversal lines. The third stick has on one side the same two lines and on the other a transversal line crossing through.

THE CIRCUIT



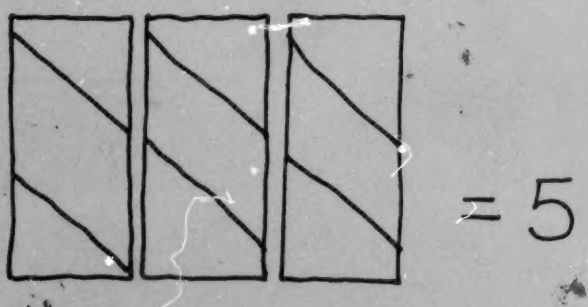


The players gather 40 stones in a circle. After every 10th stone, they leave a gap which is called 'RIVER'. Each gap is the starting point for one of the players. Another stone, this one considerably longer than the others, is placed in the middle of the circle. The players throw the PATOL sticks against this stone. Each player sits outside the circle in front of 'his' River.

AIM OF THE GAME Each player must complete a full tour of the circuit starting from one river and returning to the same one.

HOW TO PLAY PATOL

To determine how many "stones" each horse can jump, the players throw the sticks against the stone in the circle. In turn each player throws the sticks. They bounce back falling onto the ground and show a combination which may be worth 5, for example. (For complete score scheme see following page.)



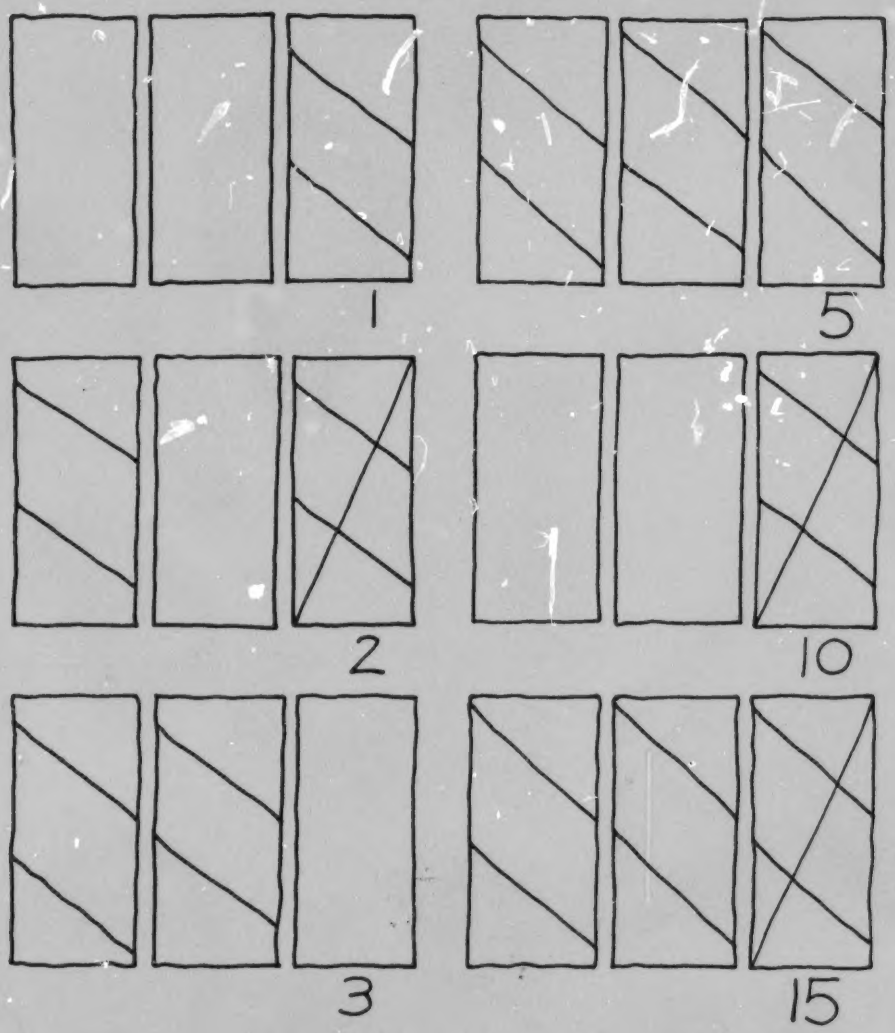
The player will place his marker or HORSE between the 5th and the 6th stones. And so on... Let's suppose that the score of the throw were instead a 10. In this case the horse would land in the second river and the same player would have the right to another throw (starting from the same place where his marker is). Then it is the second player's turn. He throws the sticks against the stone in the centre of the circle and according to the number of points he moves his marker IN ANY DIRECTION HE LIKES.

During the game each player tries to kill the enemy's horse by entering the same slot (the markers in the same spot) and must avoid having his killed. The "killed horse" must go back to his starting point.

THE WINNER

The winner is the player who can complete the tour of the circuit before the others.

POSSIBLE COMBINATIONS AND SCORE SCHEME



INUGAH
TINGMJUJANG
STOPKA
GADEGAN

THE INUIT GAMES OF:

So far we have examined some intertribal games like BONE DICE or PLUM STONES and the STAVE GAME or ONESTEH as played among some of the major Indian groups which are represented here in Alberta. The games we introduce now are mostly played among the Inuits with the exception of STOPKA which is also popular among the Haida Indians from Skidegate (Queen Charlotte Islands in British Columbia).

They are all easy games that can be used to stimulate the spirit of observation of young children. There are no rules and the games in "throwing and collecting pieces." The adults will find these games interesting, however, because they all illustrate different aspects of the development of games. Some of the games use pieces representing living things, animals, etc., while others require only abstract shapes. Some of the games can be made of bone because of the obvious scarcity of wood at that latitude during most of the year. Particularly interesting is the introduction of the ONE–PIECE GAME with 4 different positions having different numerical values. All the Indian games we examined during the course of our research have three or more pieces and are based on the principle of our heads or tails coin toss. In fact, each piece has two sides only (i.e., in the STAVE GAME we have the blank vs. the marked one and in PAQUESSEN black vs. white, etc...) As we shall see in the games of STOPKA and GADEGAN, the players throw a "die"...with four sides.

INUGAH

INUGAH is played by the Inuit in Point Barrow (Alberta) but it has been observed also in other communities in the North. Each player has 25 pieces which consist of bones taken from the flippers of a seal. The players in turn let their pieces fall on the ground withdrawing only the ones which lie on the ground with the condylar surface upward. These pieces are set aside and only the ones left are used for the next round. The number of bones then gradually diminishes during the game.

The winner is the player who succeeds in "winning" all his pieces before the others.

TINGMJUJANG

During the period of the great migrations, many groups from the north coast of Asia descended in different waves down into the American continent. They continued to move south until they found a suitable climate, land and hunting grounds. During their migration these groups cultivated many aspects of their culture. Once they reached their destination the old customs were maintained as well as newly acquired ones.

The Inuit who, according to several sources represent the last wave of migration from the Asian continent, offer important clues to the study of the conditions related to the migrations of people in remote times.

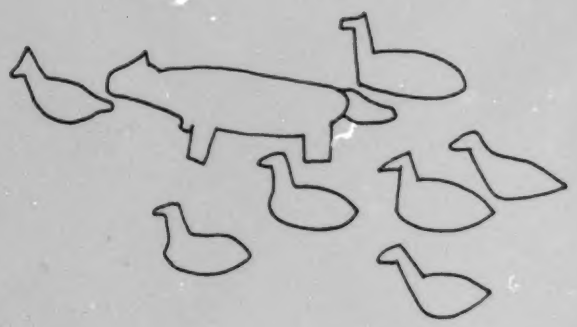
The games of TINGMJUJANG, which in the Inuit language means literally "images of birds", is an excellent example of the type of cultural element available to anthropologists and other specialists in related fields.

The game is played according to the same rules used by Eskimos in Alaska and in Northern Siberia.

A set of approximately 15 figures are used for this game. Some figures represent birds while others men and women. The players sit around a board or piece of leather and the figures are shaken in the hand and thrown upward. On falling, some stand upright, others lie on the back or on the side. Those standing upright belong to that player whom they face; sometimes they are thrown so that they all belong to the one who tossed them up. The players throw by turns until the last figure is taken up, the one getting the greatest number of figures being the winner.

ACTIVITY SUGGESTED

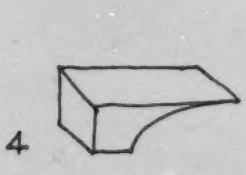
You can make your own TINGMJUJANG pieces by carving shapes of different animals out of soap.

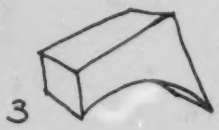


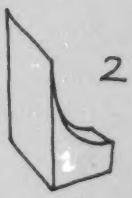
STOPKA

Both men and women play STOPKA which is one of their most popular winter pastimes. Stopka is a small figure cut out of bone. It is thrown into the air and if it falls on its bottom 2 are counted; if on its back 3 and if on its belly 1 only. No points are given if it lands on its side. The winner is the first person to receive 20 points. Points are marked with short sticks.

GADEGAN is played among the Kwatkiutl and Tlingit Haida (Skidegate, Queen Charlotte Islands, B.C.). In the GADEGAN game the figure has the shape of a chain. Before starting the game dice are thrown in turn by each player to establish who has the right to throw first. The person with the highest score then begins.







Tally sticks are passed among the players until the pot is exhausted. The winner draws counters from his opponents' piles. The game goes on until one player has all the counters.

GAQUTIT

In 1896 in the Fourteenth Annual Report of the Bureau of Ethnology, James Mooney gives a very interesting account of the game GAQUTIT as played among the Arapaho Indians. We have decided to include the game in our handbook not only because it was generally known among the prairie tribes of the North and the South but also because even today it seems to be a favorite among children who have learned it. The Indians used to play it during the winter months when the different groups had already established their winter camp. Sitting around the fire and divided into two groups (two semi-circles). men and women would play the game for hours.

EQUIPMENT

- 20 tally sticks (or other even number) to be divided among the teams
- 1 black stick
- 1 red stick

— they must be small enough to fit into a child's fist comfortably.

Each group has a leader. Each group is equipped with a certain number of tally sticks and one "button" called in the Arapaho language GA'QAA. This was usually a small piece of wood around which a piece of string had been tied. The two sticks used during the game had different colours; one was painted red and the other usually black.

AIM OF THE GAME

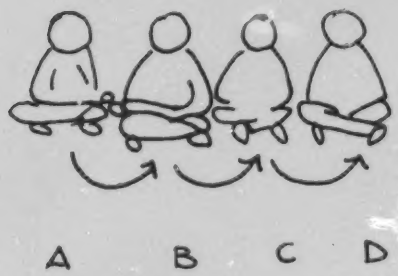
At a sign the leader of one of the two groups would pass the 'button' to one member of his team making sure that the other team could not easily see who was the recipient. This done, the other team had to guess who had the 'button'. If they guessed they would win 1 point or a certain number of tally sticks from the team who had hidden the button.

HOW TO PLAY GAQUTIT

The game, can be played in its original version. A few hints or rules can be helpful to have a smooth game.

- As in the original version, the leader in passing the sticks to one of his team *can* hand it behind his back — a few tricks are allowed.
- If the groups are small (up to 5 children in each team), do not allow more than one chance to guess who has the stick.
- Often children complain that they did not get a fair chance. Make sure that every child in each team can be "suspected" of having the button.

IN PASSING DOWN THE BUTTON ESTABLISH THIS PATTERN:

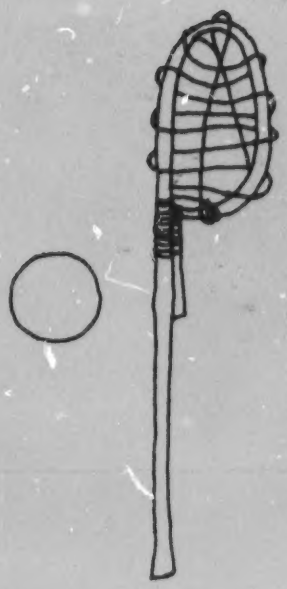


A gives the button to B.
B keeps the button but he makes it look like he is actually passing it to C and C does the same with D.
Then let the other team guess.

If the children are very small then let the leader of the team hide the stick in the hands of one of the children. He will then stand up and going to *each one of them* he will pass the button leaving it in the hands of one of his team.

Again the other team has to guess who actually has it. GAGUTIT helps children to get organized and work in teams.

INDIAN BALL GAMES

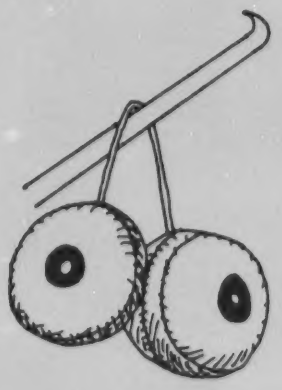


LACROSSE

The first game we present is taken from an account of Henry Schoolcrofts' experience among the Dacotas in 1854. The game was played at the end of spring by two teams of men and women from two different villages. Heavy bets depended on the outcome of the game. The field was almost 2 km. long. The ball was started from the middle of the field and was caught and thrown by the players with a narrow stick. This had a loop at one end with some buckskin strings running across it to keep the ball in. The team who succeeded in throwing the ball beyond the goal line of the opponents scored 1 point.

PAPASSI KAWAN ("Double Ball")

This game was very popular among the Cheyenne and the Chippewa Indians and it was considered a women's game. PAPASSI KAWAN is an unusual kind of ball game because instead of one ball it was played with two balls (two leather bags full of sand or two sticks) attached by a thong. For the game the women are divided into two large bands. Each player has a staff or a stick, slightly curved at one end. The goal line at each end of the field is marked by a pole. With the curved end of the stick the women try to throw the double ball above the opponents' pole.

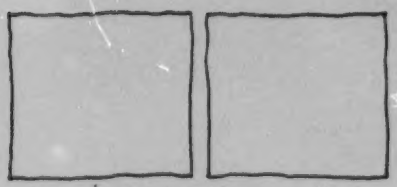


Cheyenne Papassi Kawan
(diameter of balls : cm. 8)

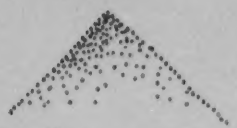
Chippewa Papassi Kawan
(length of billets : cm. 10)

HOW TO MAKE A PAPASSI KAWAN:

EQUIPMENT



two PIECES OF CLOTH

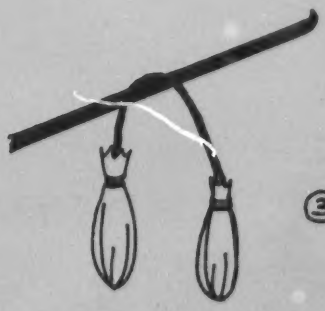


SAND

SOME STRING AND SOME CORD

(1) DIVIDE THE SAND IN TWO HEAPS AND CLOSE EACH PIECE OF CLOTH WITH A PIECE OF STRING TO OBTAIN TWO POUCHES.

(2) BEFORE CLOSING THE TWO POUCHES INSERT IN EACH ONE OF THEM THE END OF THE ROPE WHICH YOU HAVE TIED INTO A KNOT.



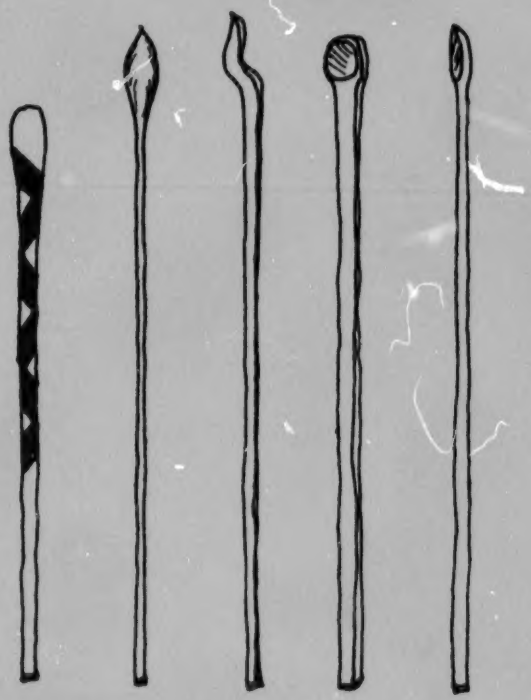
(3) YOUR PAPASSI KAWAN IS READY. LOOK AROUND THE HOUSE FOR AN OLD BROOM: SAW THE STICK ABOUT 1 M. LONG.

SNOW SNAKE

When the ice is smooth and it is a sunny day, make yourself a SNOW SNAKE. This game was played by all the northern tribes and it was great fun for people of all ages. Open to everybody the game consisted in throwing a long stick along a strip of ice (60 feet or more long (which the players had previously prepared. They choose a flat area and cleaned it by pressing down until a thin coat of ice covered the surface.

EQUIPMENT

To play and win in a SNOW SNAKE race, the players had to rely principally on their SNOW SNAKE. This was a stick that could vary in length from 30 inches to 5—6 feet long. Often it was carved with designs which were the pride of the owner. The head of the snake or butt was usually larger and heavier. Sometimes iron wire was used to weigh the butt and give it more inertia. A thin coat of ice was also made on the snow snake by wetting it, reducing friction at the moment of impact and increasing its speed.



HOW TO PLAY SNOW SNAKE

Each player would show all his skill by trying "special effects" so that his stick in a good throw could go farther than the others and win the race. For this purpose often a small bump on the ice was left; the players by throwing the stick against it at a certain angle could send it even farther increasing their chances. The number of points usually agreed upon was from 7 to 10 (each snake which went the furthest counts 1 point). The game continued until somebody reached the score of 7.

A.

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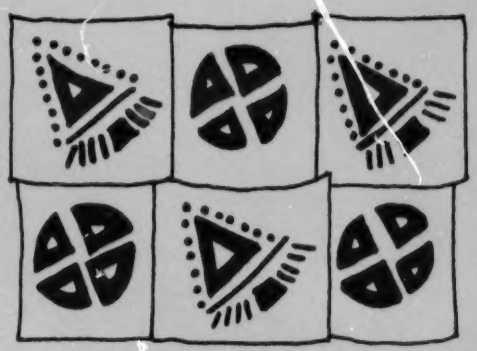
POTATO STAMPS

The technique of stamp – design printing seems to have originated among the Algonquin people at River du Lievre and at River Desert (Maniwaki, Quebec). Through trade it spread across the country and was adopted by other groups. Different kinds of material were used to make the stamp: blocks of wood, birch bark, cork, leather, and bundles of sticks tied in a cluster. Particularly interesting is the use of potatoes and turnips which were among the materials most favoured by the Algonquin. The use of the turnip (which grows wild in the prairies and was also a source of food for the prairie tribes) preceded the use of the potato, which was introduced in Canada in 1719 and was not planted until after 1749. The technique of stamp design was perfected and employed to decorate basketry.

Basketry was considered women's work: women were the weavers, designers and finishers of the finer basket creations and a few samples of their art are still preserved in museums. Most of the baskets so decorated were square – based; ribbon – like broad splints were usually chosen to weave them and the broad intersections in the pattern constituted the surface on which the stamp – design was impressed.

Baskets were among the goods exchanged in trading, and the introduction of stamp – printing allowed the reproduction of a pattern on different items. In the potato stamp designs black, red and indigo were among the favorite colours. Potatoes and turnips were easy to carve and for this reason chosen above other materials. Stamp – printing represents an interesting but unfortunately also short – lived stage in the development of basketry. With the introduction of labour – saving tools like the 'splitter' and the 'basket gauge' the use of stamp – printing gradually disappeared.

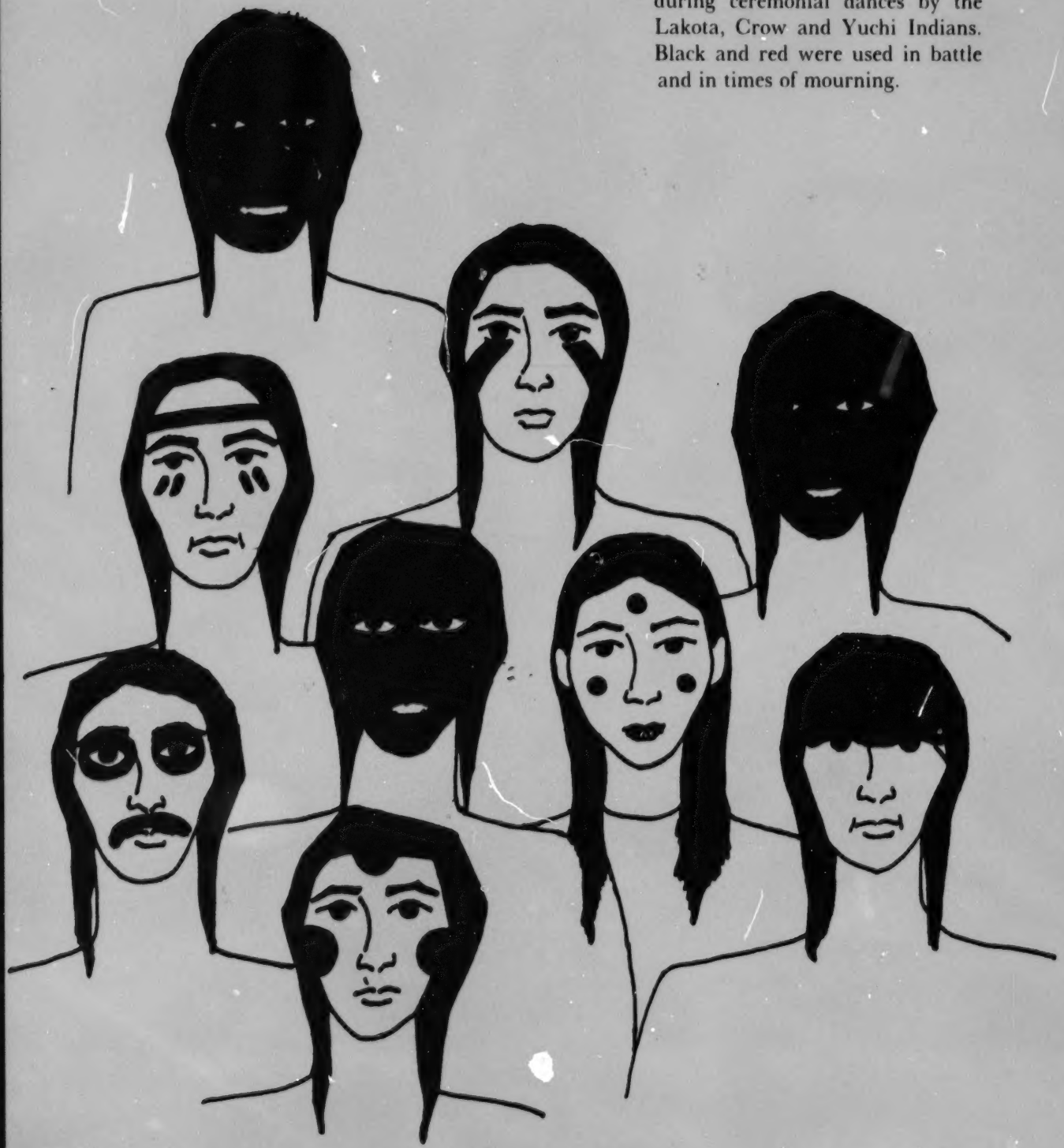


B.

A. and B.: Series of potato-stamp designs from River Desert Algonquin, Maniwaki, Quebec. Museum of the American Indian, Heye Foundation.

FACE PAINTING

These facial designs were used during ceremonial dances by the Lakota, Crow and Yuchi Indians. Black and red were used in battle and in times of mourning.



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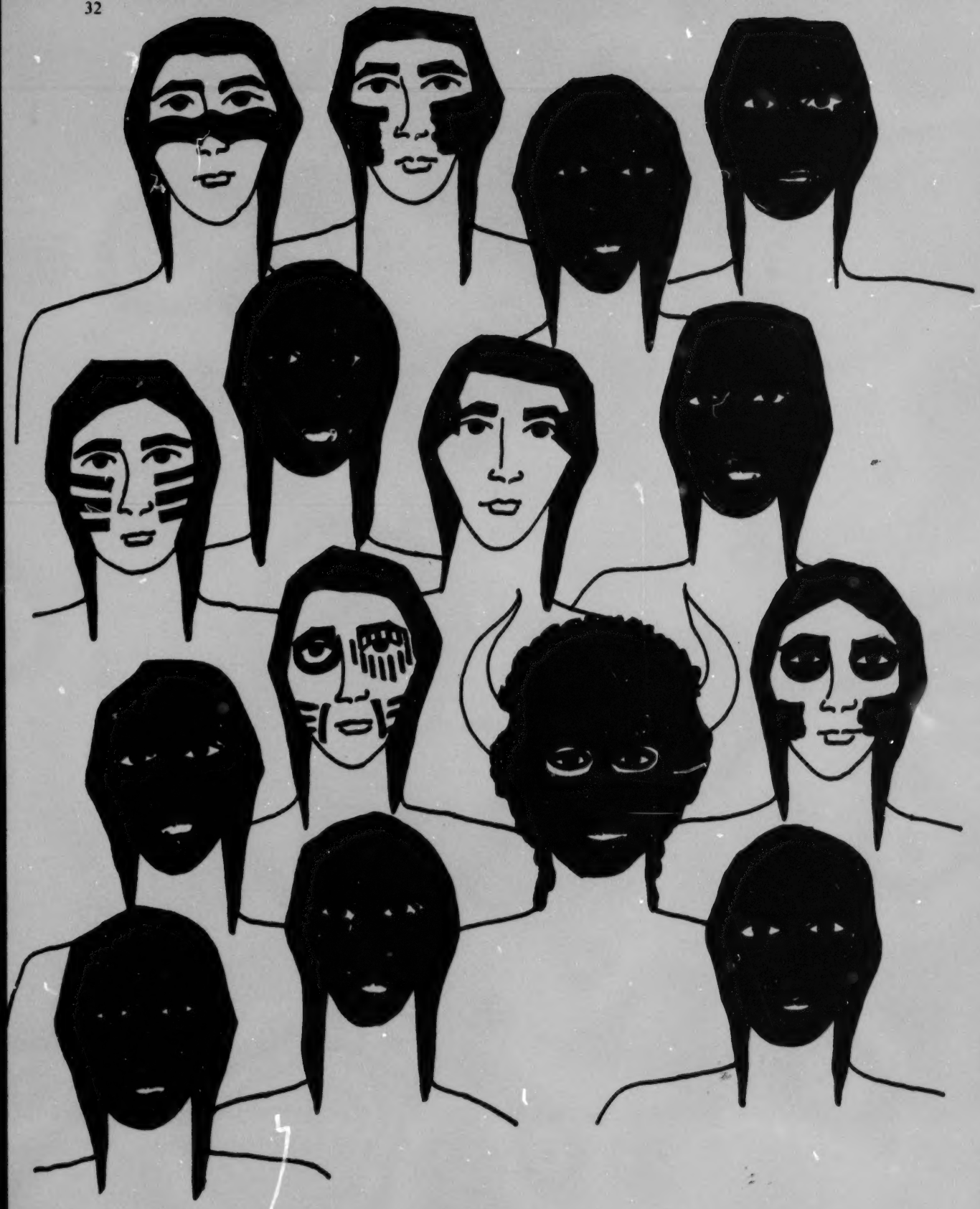

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NATIVE

RECIPES

BLACK WALNUT AND PUMPKIN SOUP

Ingredients:

1 cup chopped black walnuts
1 qt water
1 medium pumpkin (about 12 – inch diameter)
maple syrup (season to taste)

- Roast whole washed pumpkin in low oven (325 degrees F. for one hour or until skin wrinkles and is easily pierced with a sharp stick)
- Remove pumpkin, cool slightly. Cut pumpkin open and spoon out seeds. (Save and spread in pan to toast.) Spoon out pumpkin meat.
- Mash it with walnuts and syrup adding enough water to liquify to desired consistency.
- Mix well and simmer 3 – 5 minutes.
  Serve garnished with roasted pumpkin seeds and spoonful of chopped walnuts. (Serves 4 – 6.)

PURSLANE SALAD

Ingredients:

2 qts. cleaned, fresh purslane, washed twice
1 medium onion sliced thinly
1 cup boiling water
2 ripe tomatoes, cubed
¼ cup fresh dill fronds, chopped
½ cup cider vinegar
⅓ cup nut oil (or corn oil)

- Steam the purslane in the boiling water for 5 minutes. Drain and cool.
- Add remaining ingredients to purslane in a large wooden bowl. Toss to thoroughly blend. Serve.

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CATTAIL

We all know this plant; it grows in the shallow water of marshes and streams around lakes and ponds (some species grow in brackish water — a mixture of salt and fresh water.) It is known also by the names of cat-o'-nine tail, flag, red mace and cossack asparagus. Virtually the whole plant can be used: in spring the stems and the sprouts, in summer the flowers and the pollen, from fall through early spring the roots.

Stems = salad, cooked vegetable
Flowers = cooked vegetable
Pollen = flour
Roots = flour (and potato substitute)
Sprouts = salad, pickle
Leaves = rush mats
Cottony seeds = insulation

INDIAN CAKE (BANNOCK)

Ingredients:

1 cup white cornmeal
½ cup cattail flour (or wheat flour)
1 tsp. wood ashes (or baking soda)
½ tsp. ground ginger
1 cup sour milk
1 egg, beaten
2 Tbsp. honey
3 Tbsp. corn oil

In a large bowl mix ingredients beginning with the cornmeal and flour working into a sturdy batter. (Add some berries if available — fresh or dried.) Batter is then shaped and flattened into an iron skillet. (Serves 8.)

FRESH TOMATO (or POTATO) SOUP

Ingredients:

4 lbs. ripe tomatoes (or potatoes) washed and halved
1 cooking apple, pealed, cored and quartered
2 yellow onions, peeled and chopped
½ cup mint leaves, chopped
2 qts. water
½ tsp. basil and 2 bay leaves
1 cup dill, chopped
1 Tbsp. sunflower seed oil
1 Tbsp. cornmeal

- Place all ingredients in large kettle. Simmer slowly, stirring occasionally, for 2 hours. (Serves 10.)

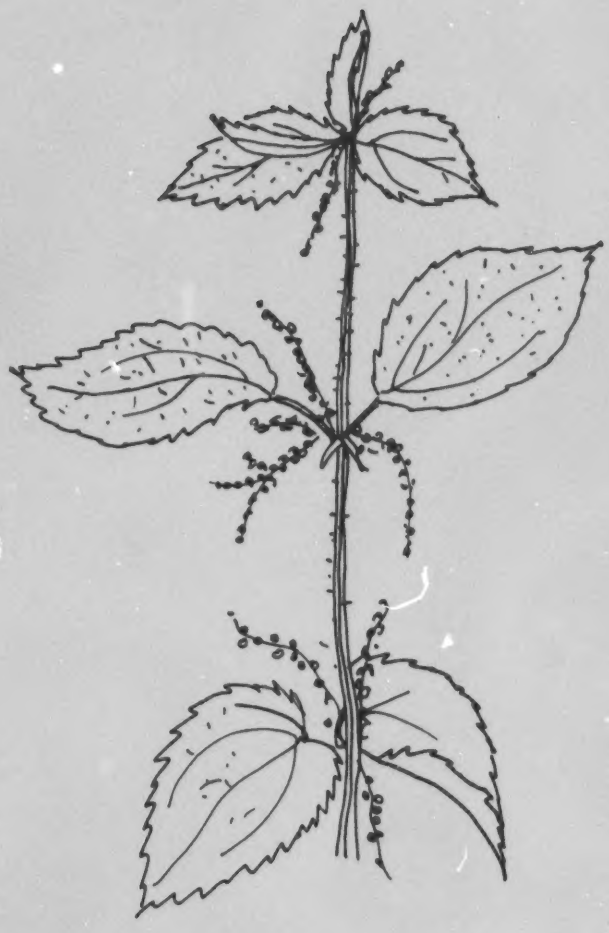
CORN CHOWDER

Ingredients:

3 cups dried corn
6 cups water or meat stock
1 potato, diced
1 Tbsp. dill, chopped
1 onion, chopped
1 green pepper, chopped
2 Tbsp. nut butter
½ lb. mushrooms, sliced

- Soak corn in 6 cups water overnight in a large, covered kettle.
- Bring to a boil, then simmer (covered) 15 minutes.
- Add remaining ingredients (*except* mushrooms) and simmer another 30 minutes.
- Add sliced mushrooms and steam with lid on another 5 minutes. Serve hot. Garnish with chopped dill or seasonal herbs of choice.

NETTLES



This plant that we have learned to avoid because of the stinging sensation when touched can be used in many excellent recipes.

Nettles grow in bottomlands, rich woods, waste areas and roadside. The young shoots are used for potherb, the leaves for potherb and to make rennet, the roots for dye and the stems for...thread! (In Hall's book you will find advice on how to handle nettles properly.)

BUTTERED NETTLES

Ingredients:

2 qts. young nettle tops, washed
1 scallion, diced
2 Tbsp. sunflower seed oil
⅓ cup sunflower seed butter
½ cup water, boiling

- In medium saucepan, saute scallion pieces in nut oil over medium heat for 3 minutes.
- Add nettles and boiling water plus seed butter.
- Simmer, stirring thoroughly for 20 minutes.
- Serve steaming hot with broth. (Serves 6.)

INDIAN PUDDING

Ingredients:

2 cups raisins
4 cups water
2 cups fine cornmeal
½ cup honey
½ cup nut butter
¼ cup Juneberries
¼ tsp. ground ginger
½ tsp. nutmeg

Toss the raisins and cornmeal together gently. Bring water to boil with the nut butter in large saucepan. Gradually add the cornmeal–raisin mixture. Simmer, stirring until it thickens, about 15 minutes. Add remaining ingredients blending thoroughly. Pour into a 2½ qt. oiled casserole dish. Set casserole in a pan of water 1 inch x 2 inches deep and bake in a slow oven (325°F) for 2½ hours. Cool thoroughly before serving. Serve with nut milk or nutmeg for topping.

CRANBERRY—WALNUT CAKES

Ingredients:

1 cup cranberries, chopped
¾ cup shelled black walnuts, chopped
1 egg beaten with 1 tsp. of water
½ cup honey
2 cups fine cornmeal
1 cup cattail flour

- Gradually add each ingredient into the flours. (Blend thoroughly to a consistent batter.)
- Lighten with additional warm water, if batter seems too heavy or thick.
- Pour into a well greased loaf pan (9 x 5) and bake in a 350° F. oven for 1 hour *OR* spoon into greased muffin tins and bake until golden on top (about 25 minutes) for 10–12 muffins.

DANDELION

Dandelions grow everywhere and everybody knows them! In spring you can use the leaves for potherb and salads. In early summer you can use the flowers for wine (or something like the recipe that follows). From spring to fall the roots can be used for cooked vegetable and coffee substitute.

BATTER—FRIED DANDELION BLOSSOMS

Ingredients:

2 qts. fresh picked, dandelion blossoms (washed and dried)
2 eggs, beaten with 1 Tbsp. water (for lightness)
1½ cup fine cornmeal
¼ cup nut oil

- Heat oil to sizzling in iron skillet.
- Dip dandelion blossoms, one at a time, into egg then cornmeal.
- Saute turning often until golden. Drain on paper.
  Serve hot or cold as snacks, a vegetable side dish or tasty garnish. (Pick just before using; the dandelion closes shortly after picking.)

SUNFLOWER SEED CAKES

Ingredients:

3 cups shelled sunflower seeds
6 Tbsp. cornmeal
2 tsp. maple syrup
3 cups of water
½ cup oil

- Simmer seeds in water in heavy saucepan covered for 1 hour.
- Grind the seeds.
- Mix syrup and cornmeal into ground seeds, one tablespoon at a time; make a stiff dough.
- Shape into flat cakes 3 inches in diameter.
- Brown cakes in hot oil in a heavy skillet on both sides.
- Drain on brown paper and serve hot. (For 15 cakes.)

YELLOW SQUASH SOUP

The rattles created and used by the Medicine Societies were fashioned of the summer croolenecked squash, and the long – necked calabashes (gourds).

Ingredients:

2 lbs or 2 medium-sized yellow squash (washed and cubed)
2 scallions or wild onions, sliced (including tops)
1 qt. water
1 Tbsp. chopped dill
1 Tbsp. honey
1 Tbsp. sunflower seed oil

Garnish with shelled sunflower seeds or toasted squash seeds.

- Simmer cubed squash, scallions, honey and oil in water in large pot 30 minutes or until tender.
- Cool slightly and mash to a smooth puree and add dill.
- Return to heat and simmer another 5 minutes. Add more water to thin if desired. Serve hot or cold with garnishes. (8 people.)

CHOKECHERRIES

The Indians used to dry the berries, pound them into a fine powder and mix them with fat and powdered dry meat in what is known as pemmican. Ideal for long travels this represented the staple diet of the voyageurs and other "Europeans" who crossed the country. Extremely rich in protein it was consumed as it was or used as a base to make soups. The fresh berries can be eaten raw — they have a rather bitter taste however. Chokecherry plants grow in forests but also along roads and fences, sometimes around swampy areas and in thickets. The berries can be picked in late summer and early fall. Try them fresh, pies, syrup (excellent!), soup, jelly and wine.

STEWED WILD CHERRIES (CHOKECHERRIES)

Ingredients:

1 qt. wild black cherries, pitted
1 cup maple syrup
1 cup cider

- Simmer wild cherries, syrup and cider in a large crock, stirring occasionally, for 30 minutes.

(Serve hot or cooled over puddings or to flavour cornmeal dishes.)

HAZELNUT CAKES

Ingredients:

½ lb. unblanched ground hazelnut (finely chopped or pureed)
2 cups of water
1 Tbsp. maple syrup
⅓ cup cornmeal
⅓ cup oil

- Boil nuts in water for 30 minutes until mushy.
- Add the cornmeal and maple syrup, stir well, and let stand 20 minutes until thick.
- Heat oil in skillet, drop nut mixture by tablespoons into oil; cook on one side, flip, flatten into cakes and brown on other side.

Serve hot or cold as breakfast treat. (12-14 small cakes.)

THE NEWCOMERS

Variety and originality are the main criteria we followed in preparing the following section on the Newcomers. The diversity of customs and traditions that people from so many countries have brought to Canada is immense. Unfortunately, because of time and space, we had to exclude some groups and some very interesting aspects of different cultures.

You may already know some of the games by different names. We hope, however, that you will enjoy discovering their ancient origin and meaning and that you will explain them to your children. In fact, wherever possible, we tried to trace the games back in time: often they represent vestiges of old rituals, ancient cosmological conceptions and beliefs. If it were not for the games themselves and the diligent work of anthropologists and ethnologists, it would be difficult to explain many cultural traditions. One of these games is hopscotch. You might like to try the Latin version called Hop – Round or perhaps the Dutch or the Italian ones.

Particularly interesting, we believe, are the activities of the Dogon and the Huichol peoples. In both, the connection between games (or crafts) and religious beliefs is still evident and clear. The OJO DE DIOS of the Huichol is very colourful and easy to make and so are the WOOLEN YARN PICTURES and BEADWORK ON GOURDS.

In the following pages you will find something about paper. Paper is incredibly versatile. The two ORIGAMI examples are very simple to make. Young children can learn the basics of this activity and enjoy making their own structures.

MASKS and MASQUERADES are very important. Children have always enjoyed dreaming up and, as you shall see, masks have very long history.

Games ... Recipes ... Crafts ... all very old and very easy!

LA MORA

According to one source, the game of MORA was quite popular among the people of Rome. It was first introduced by the sailors working on the Greek merchant ships that traded in spices and other goods on the Mediterranean Sea. From the harbour to the "Osterie" (or working – class pubs) men and sometimes entire families would get together. Characteristic Roman snacks like PROSCIUTTO or FAVE COL PECORINO were passed around with the local wine.

By the end of the evening a group of men would stand in a circle and "throw a number". That is, with their fingers they would indicate altogether a number and at the same time bet on the results. The game became known in the United States when the first Italian immigrants landed in Boston, Massachusetts. The game presented here is a children's version of the game, but has little to do with the adult game of MORA. Instead of numbers the players make signs with their hands!

MORA was always played during breaks between more serious or involved games. Up to five or six children can play it; with more players, keeping the score becomes rather time – consuming and it slows the pace of the game which should be fast.

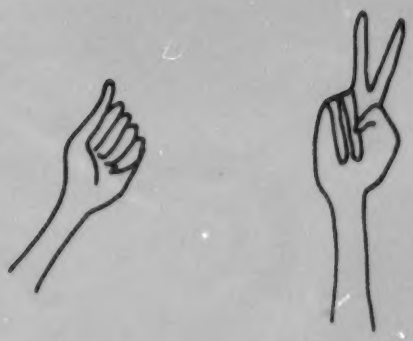
The traditional way of playing MORA requires that the children stand up during the game. There is nothing however in the "rules" of the game that *really* requires it.

CARTA • FORBICI • PIETRA

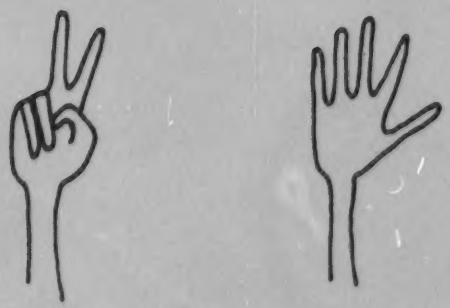
Signs rather than numbers are used. There are three signs (symbols) and combinations of sign used to play the game and count the points. These signs are CARTA (paper = hand opens), FORBICI (scissors = victory sign) and PIETRA (stone = a fist)

REMEMBER: EVERY PLAYER CAN USE *ONLY* 1 HAND!
All together or in pairs "throw" the combinations and their explanations are as follows:

PAPER—STONE = the paper can "wrap" the stone — the paper wins.



SCISSORS—PAPER = the scissors can "cut" the paper so the scissors win.



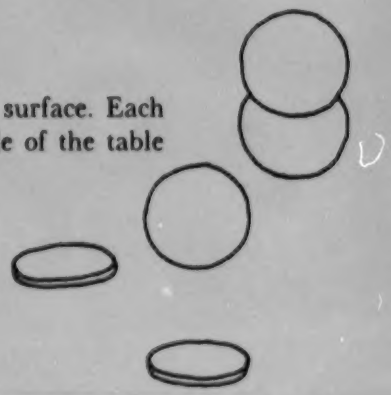
STONE—SCISSORS = the stone can "crash" the scissors, the stone wins.

TICKS

Well, the name is not that great ... however ... the game is fun to play.

TICKS is the literal translation for the Italian PULCI. LE PULCI are plastic discs the size of a penny and somewhat similar to the bingo chips. They are called TICKS because during the game each player makes them jump like ... TICKS.

HOW TO PLAY



The players sit around a table or any kind of smooth and hard surface. Each player has a set of 8 discs, all of the same colour. In the middle of the table there is a shallow dish.

AIM OF THE GAME

The aim of the game consists in flipping your own TICKS (by "pinching" them) into the dish at the centre of the table.

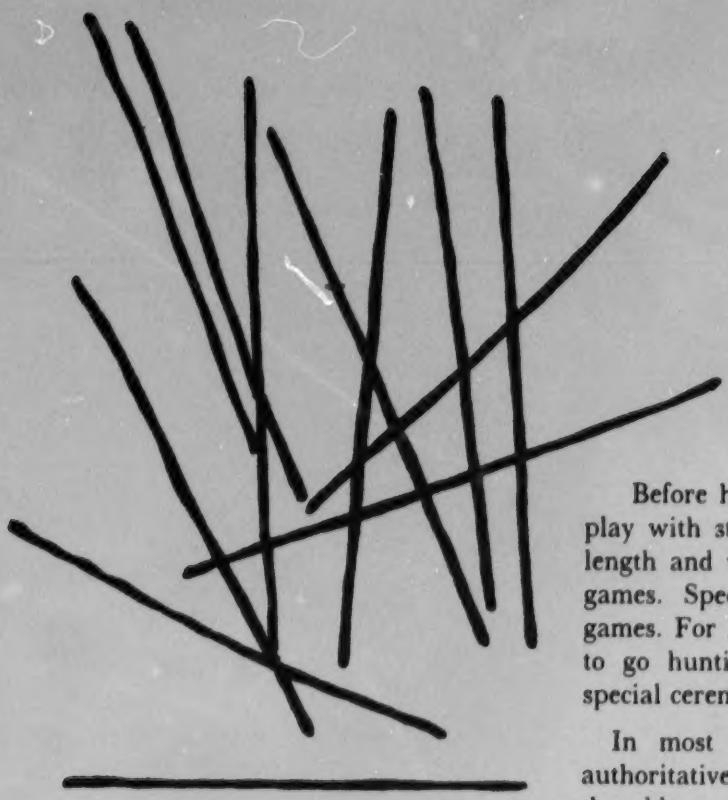
While trying, however, each player can stop the others by "taking over" the opponents' TICKS. (One tick falls over an opponent's.)

TIP To give more power to your ticks, use a small stick or a small flat piece of plastic as shown in the picture.

THE WINNER

The player who has succeeded in sending more TICKS into the dish.

SHANGAI



Before history was ever recorded man used to play with sticks. They were selected according to length and width (sometimes colour) for different games. Special sticks were used in ceremonial games. For instance, before a party left the village to go hunting or on a raid to another village, special ceremonial stick games were played.

In most North American Indian tribes the authoritative members of the community, usually the elders and the great warriors, would play a "guessing game" with 101 sticks on the eve of the battle. Two players would sit one in front of the other. One would divide the sticks into two heaps, the other had to "guess" the number of one of them. Each player represented either the "community" or the "enemy" and the outcome of the game was viewed as omen.

Shangai was quite popular in Europe about eighteen years ago because, in a way, it represented a tie with a past. Shangai is a quiet game and helps children to develop good coordination. It can be enjoyed by small children because it involves only a minimum of rules.

ABOUT THE NAME

Sticks are practically a universal play-thing ... so they could have come to us, as the name suggests, from ... Shangai but we do not have a way of knowing for sure.

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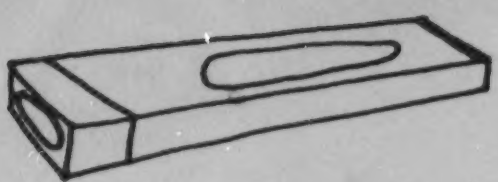
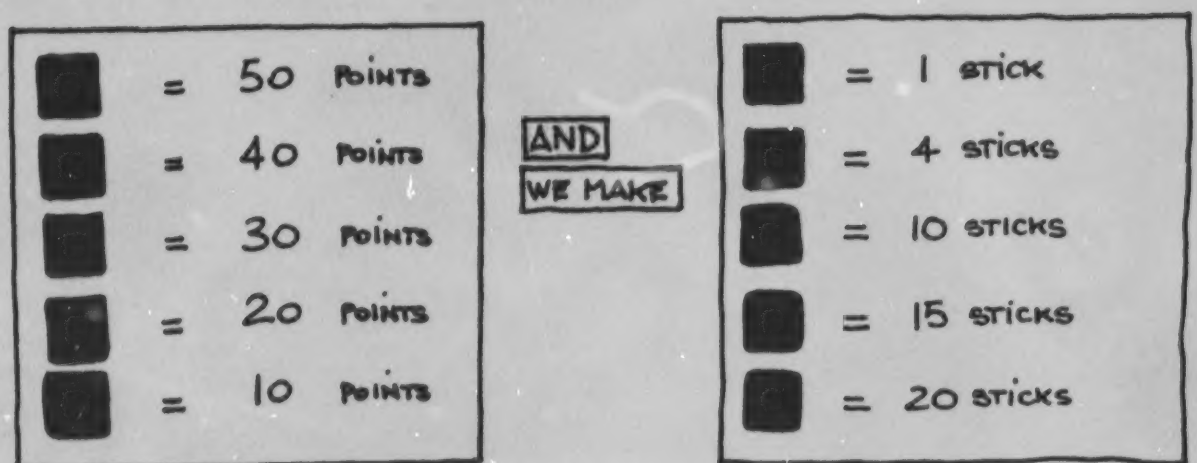
EQUIPMENT

The sticks used for Shangai are usually about 18 – 20 cm. long, made of coloured plastic. They are about as wide as spaghetti so, in order to make your own set, you could use REAL SPAGHETTI and some colours.



- Make as many sticks as you like — for two children 50 sticks are sufficient for a good game.
- Choose five colours and assign to each of them a number of points. For example we have chosen:



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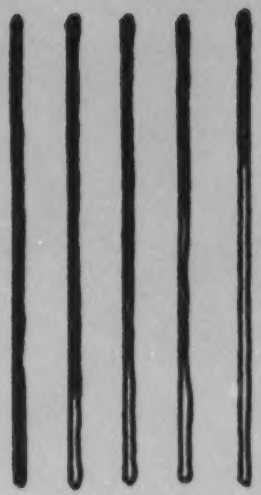
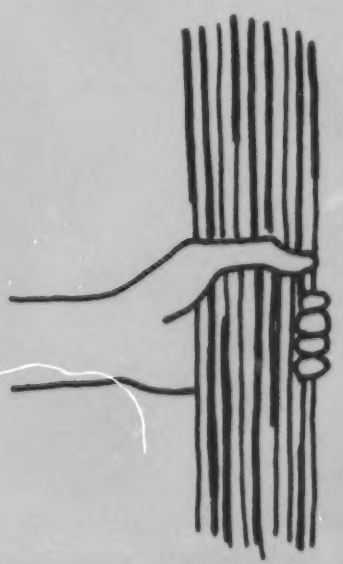


- If you play with young children you might forget about using rules, with older children you might decide on a "code" to remember which sticks are worth more points.

- A black stick is sometimes part of the set (same length and width as the others). It has no value but that can be used by the players in certain cases as we will show.



HOW TO PLAY SHANGAI

- All the children sit in a circle.
- One of the players gathers all the sticks in one hand. Then he lets them fall on the ground.
- He begins to pick them up *ONE AT THE TIME WITHOUT MOVING THE OTHERS.* Sometimes when two sticks are overlapping he uses the black stick to help himself.
- If he moves one or more sticks, he loses his turn and another child begins gathering sticks.
- With young children, there's no need to keep score.
- With older children, the winner is the child with: **a.** the most sticks, or **b.** the most points based on the colour code.

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THE ORIGIN OF GAMES

The origin of games played today by our children is various and rich as the games themselves.

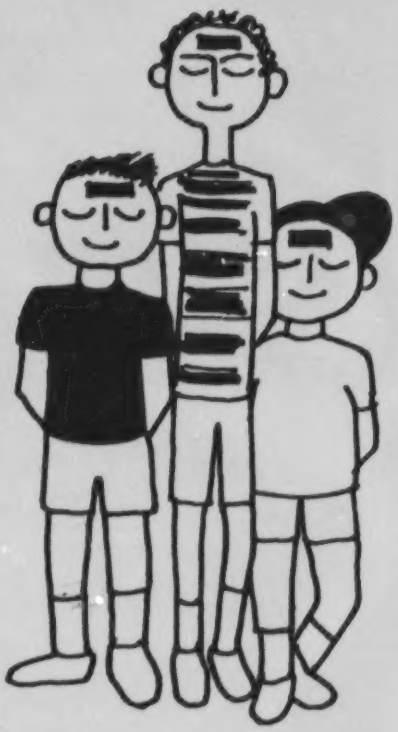
Since remote times the cyclicity of nature has left a deep impression on man. In many cultures the transition from one season to another was marked by religious celebrations and rituals. These have often come down to us in the form of popular sayings, magic, superstitious practices and ... games. Many of the games we played as children often represent an old religious re-enactment of the struggle between natural forces. Anthropologists have been able to determine such connection by studying the customs and traditions of societies where the people have still maintained the religious aspects of such a re-enactment. So, for instance, when taking part in a game of "tug – of – war" it is very likely that we are not aware of the religious significance it once had and that in some cultures it is still part of a celebration to mark the coming of spring. The game represents the generative forces of nature's struggle to destroy the "evil" forces of winter. In this "ritual game" the victory is always given to the side that personifies 'spring'. An excellent example of this transition from ritual, to ritual game, to game is given by the two games we present here. We shall begin by presenting the "original" form first and then the same "game" as played by the North American children.

SHOVE WINTER OUT

Many of you will probably recognize this game at once; among the Indians of Terra del Fuego it is known as "SHOVE WINTER OUT". The climate of this land is severe and the country derives its name from the fact that fires are burning all year round to disperse the fog.

HOW TO PLAY

- Divide the children into two groups: "spring" and "winter". Ask them to draw a line on their forehead (*black* for those who play the part of "winter" and *green* for those who are the "spring" team).
- Draw a circle on the ground; the children who play "winter" will be inside, the others outside.



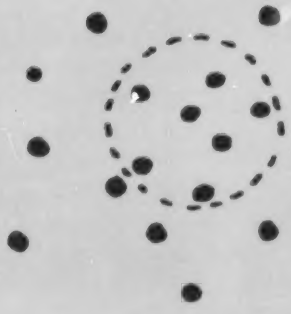
AIM OF THE GAME

The "spring" players by pushing with their shoulders and their backs will attempt to occupy the circle "shoving winter" outside the line.

IMPORTANT:

ONLY backs and shoulders are allowed in this game!

As soon as any of the "winter" players steps out of the circle *FOR ANY REASON*, he must join "spring" in shoving the rest of the winter players out until the circle is completely taken over.



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THE FIGHTING COCKS

My husband remembers playing this game during his childhood in Lethbridge. He did not, however, remember the name of it; later we discovered that it is known as "THE FIGHTING COCKS".

HOW TO PLAY

It is less of a formal game, in a sense, than 'SHOVE WINTER OUT'. It can be played in teams or it can actually assume more the character of a ... duel.

- The children draw a circle on the ground (although as in the case of a duel they don't). Some of them are inside, the others outside.
- The game proceeds as 'SHOVE WINTER OUT'. The only difference is that the pushing and shoving is done ...

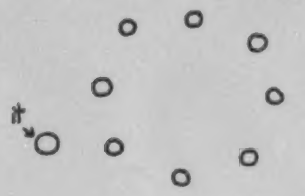
JUMPING ON ONE FOOT!

THE WINNER

The child who can make the opponent lose his balance without putting his own foot on the ground.

TAG IN CIRCLE

I have asked friends of mine if they can recall the name of this game; they could remember having played it but the name seems to be lost! We have decided, therefore, to call it TAG IN CIRCLE referring to the position of the children during the game. (The original name, we believe, was something like "The Fox and the Dog" but we are not sure.)



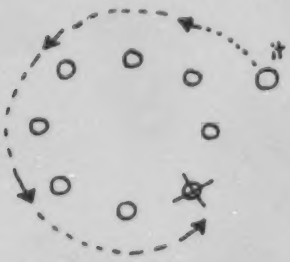
— No equipment is necessary and the game can be played outside or inside (depending on the number of children).

— Select a child who will be "it".

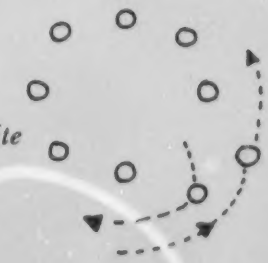
— All the children sit in a circle at a distance of about 1 foot from each other with the exception of "it" who will be standing outside the circle.

THE AIM OF THE GAME:

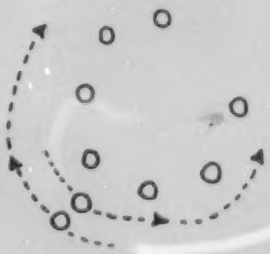
"It" does not have a place and runs around the circle. In order to have a place, he must select one of the children sitting and "steal" his place.



Running around the circle he *lightly* pats on the head of one of the children who, as soon as touched, stands up and run around the circle in the *opposite* direction.



At one point they will cross each other but they will keep running. While the child tries to get back to his old place, "it" will try to steal it by getting there first. If "it" succeeds the other child will be the next "it".



(The game proceeds as above until everybody has had his or her turn.)

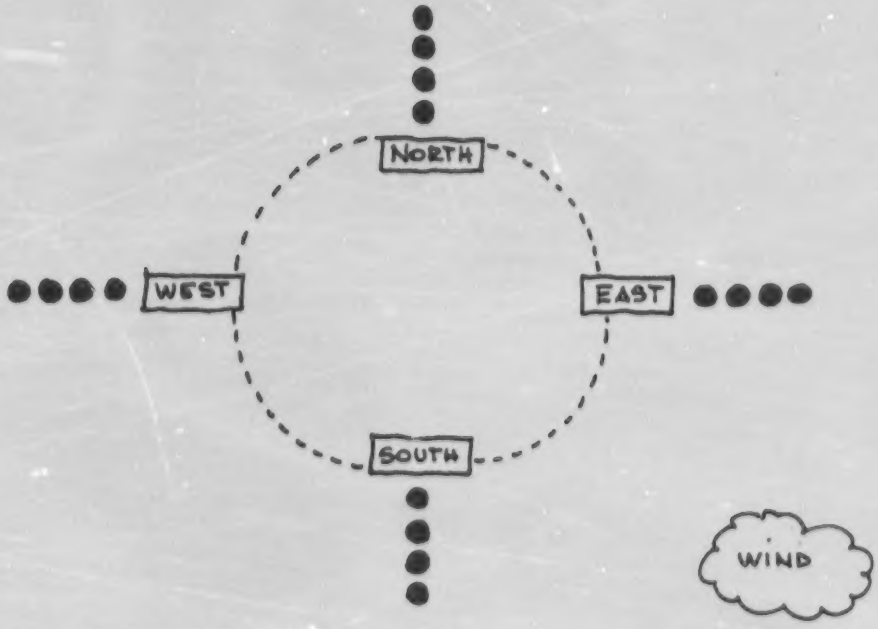
OBSERVATIONS

Although the game has a fast pace there is no real pressure to compete. When young children play often the player chosen by "it" will tend to run in the same direction. This behaviour disappears after a few rounds, however. The game helps the children to develop and exercise their sense of orientation and co—ordination. Excellent participation of the whole group.

FOUR DOOR WIND TAG

Iris Vinton found this game played on some islands of the Baltic Sea where the fishermen live in small houses with one door on each side. These islands are proverbially windy and they say that the people often, because of the strong winds, must leave the house on the leeward.

The game, with variations, is known in many countries; it resembles "TAG IN A CIRCLE". The difference here is that this tag game is basically a team game and requires a certain degree of organization. No equipment is necessary with the exception of perhaps 4 markers (sweaters, stones, etc.).



- Mark four points around an imaginary circle (North, East, South, West) leaving about 10 feet between each one.
- Select a child to be "it" or, rather, the "wind" and divide the rest of the group in four teams. Each group will line up behind a marker.

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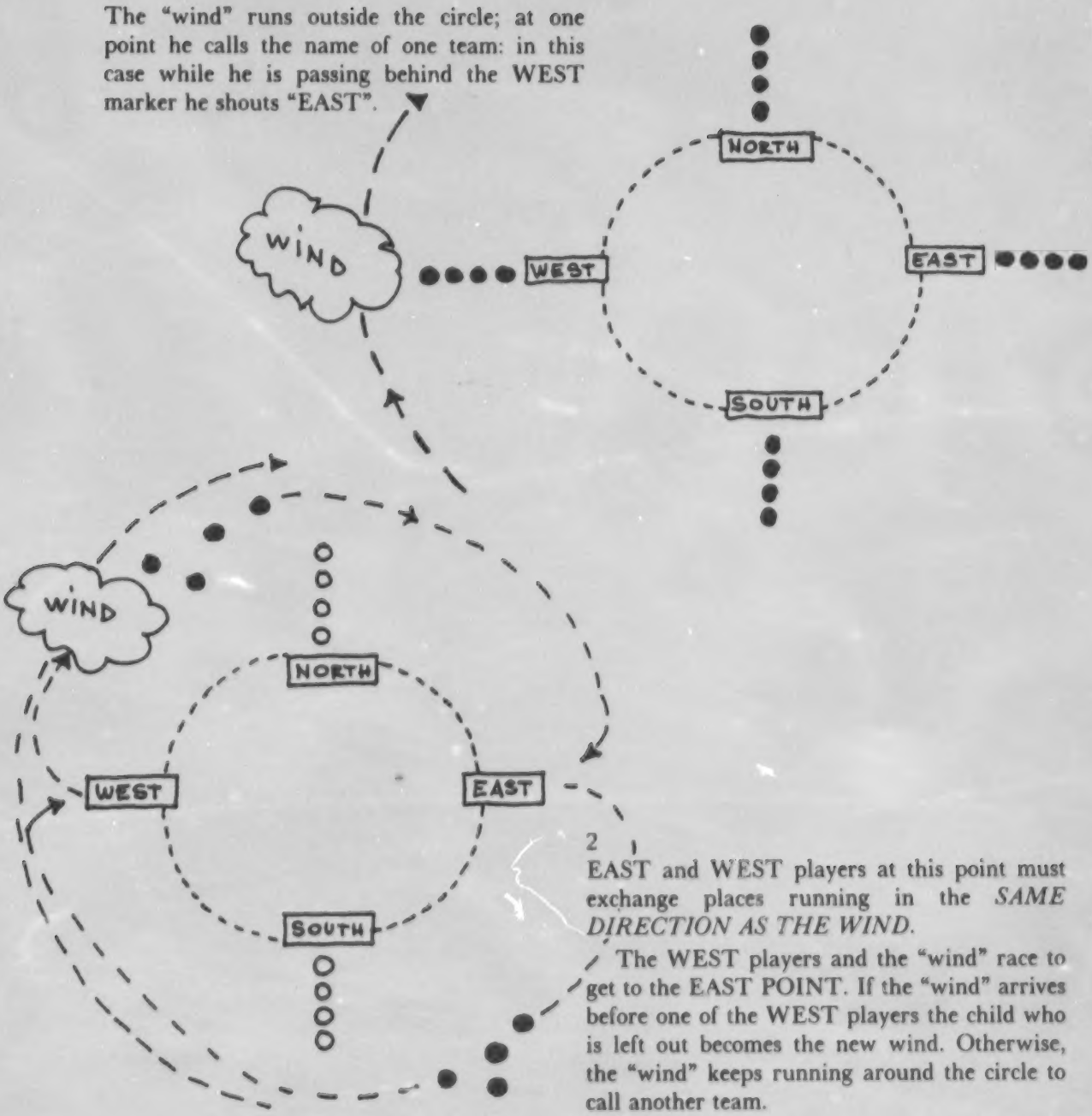
AIM OF THE GAME

"Wind", who is left without a place running outside the circle, tries to occupy one of the spots behind the markers while the other players exchange places.

HOW TO PLAY

1

The "wind" runs outside the circle; at one point he calls the name of one team: in this case while he is passing behind the WEST marker he shouts "EAST".



2

EAST and WEST players at this point must exchange places running in the *SAME DIRECTION AS THE WIND.*

The WEST players and the "wind" race to get to the EAST POINT. If the "wind" arrives before one of the WEST players the child who is left out becomes the new wind. Otherwise, the "wind" keeps running around the circle to call another team.

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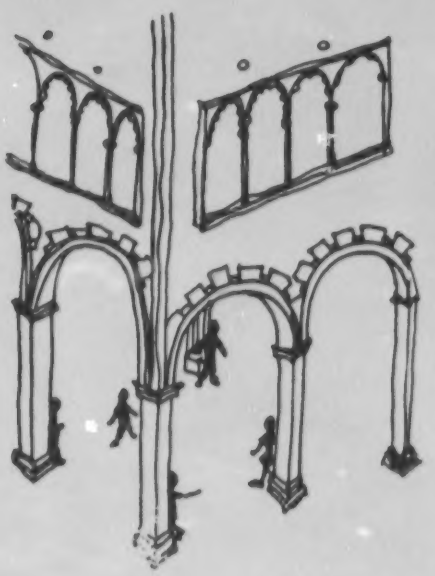
QUATTRO CANTONI

With a few variations, or perhaps exactly as we present it here, the game of QUATTRO CANTONI (literally "the four corners") is a simple game known to children of many countries.

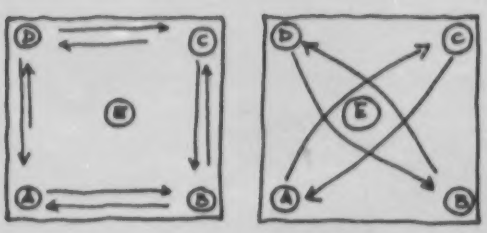
After a whole day of school (for us it was almost a ritual) we used to play QUATTRO CANTONI under the school porch. Under the porch, in the shade of an old and austere looking building we used to play this game which has virtually no rules, no winners, no losers and no equipment.



For the traditional version, only five children can play. However, within the limits (6 – 8 children) you can change the game from "the four corners" to "the six or eight corners".

HOW TO PLAY QUATTRO CANTONI

- Each child stands in a corner while the fifth stands in the middle.



AIM OF THE GAME

"E" tries to enter one of the corners while the other children exchange places running very quickly as shown here.

Each player can exchange place with any other as long as they agree on doing so (in the jargon, "they call each other"). "E" must react very quickly and guess which of the players will move first.

RUBABANDIERA

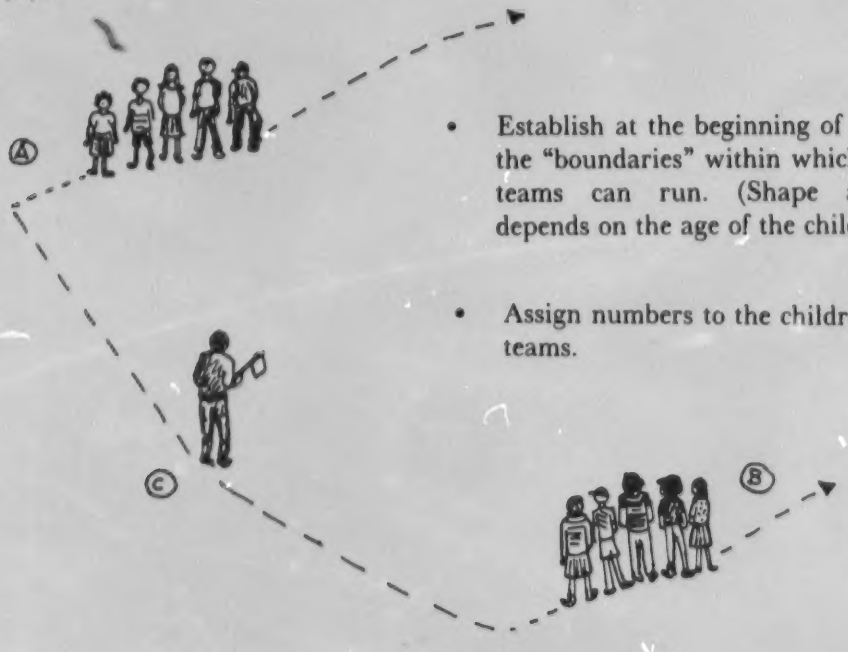
Like other Italian games presented in this book 'RUBABANDIERA' is one of my childhood memories! Literally 'RUBABANDIERA' means "steal the flag"; it was an outdoor game which everybody seemed to enjoy and above all it could be played by children of different age groups ... at the same time.

EQUIPMENT

— a piece of cloth ("the bandiera")
— lots of room to move

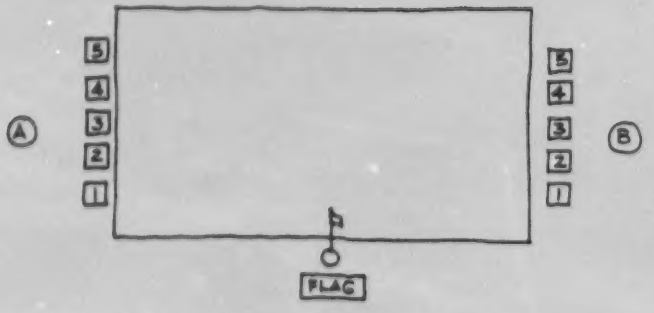
HOW TO PLAY RUBABANDIERA

- The children are divided into two teams (**A** and **B**) and one child or the teacher holds the flag (**C**).



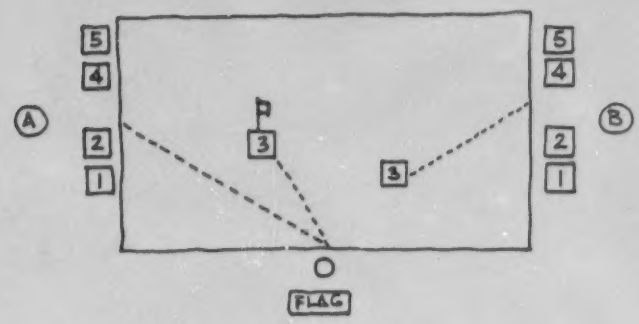
- Establish at the beginning of the game the "boundaries" within which the two teams can run. (Shape and size depends on the age of the children.)
- Assign numbers to the children of both teams.

Your teams will look something like this:

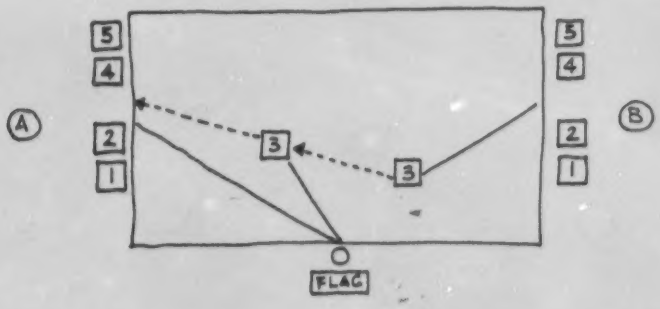


HOW TO PLAY RUBABANDIERA

Let us suppose that the "flag" calls number 3. Then both number 3's run to the flag and try to "steal" it. Number 3 from team A succeeds because he is faster. He has the flag and now runs back to his team.



However, team B can still win — in fact number 3 from team B can still win the flag by tagging the other number 3 before he can reach his place.

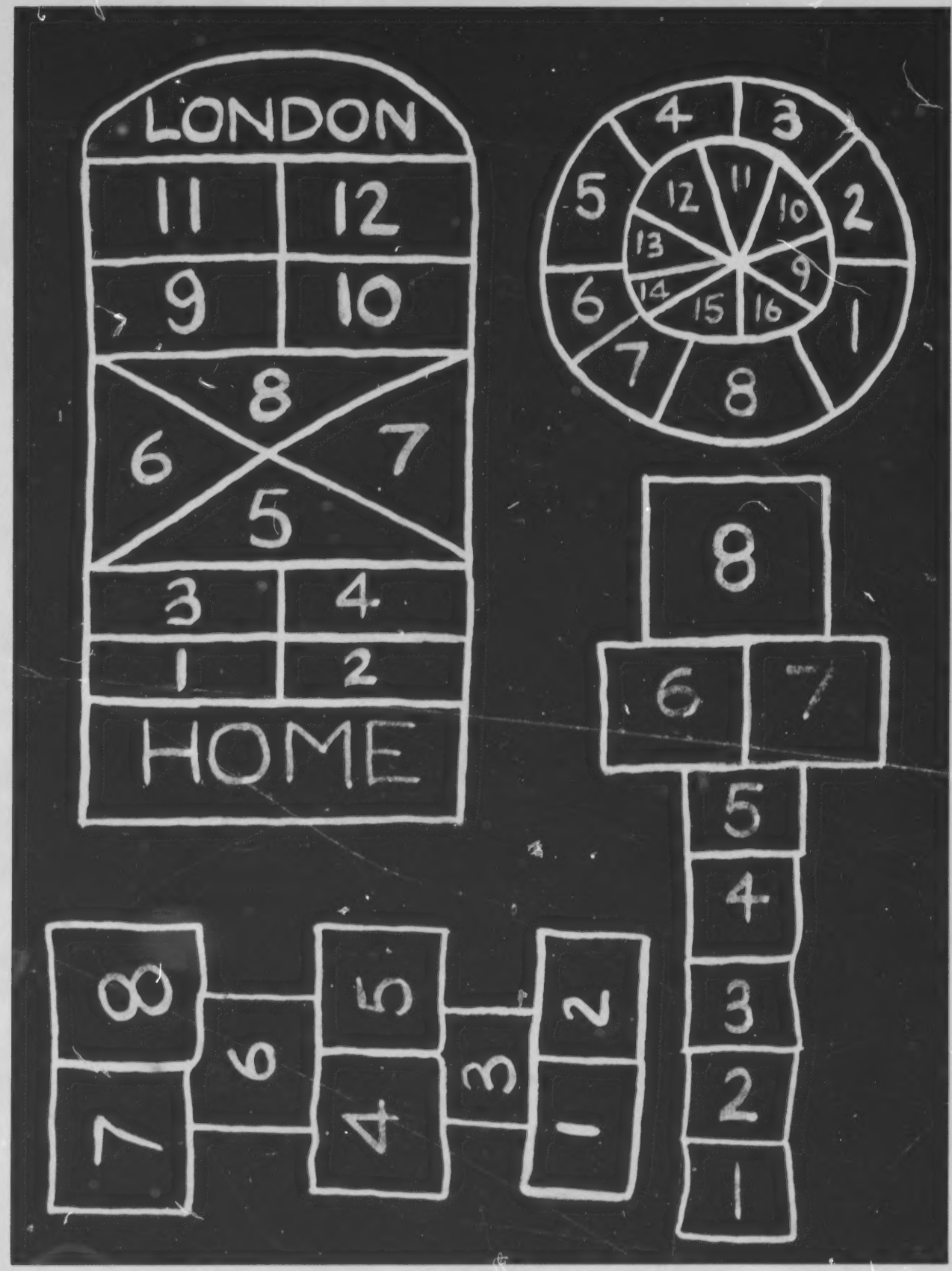


Each "home run" is a point and each flag stolen from the other team in the manner shown is also a point.

The aim of the game is to win the flag for the team to which one belongs. Everybody has a chance to win the "flag" when his number is called by the "flag".

'RUBABANDIERA' is a rather competitive game but it is a lot of fun if the couples of numbers are chosen considering age and 'sizes'. For example, a "small" number 5 would race against another "small" five, etc. I have played this game with children of different age groups for hours and it was a success. If the flag bearer is the teacher it is actually possible to teach children different concepts (i.e. instead of numbers, use multiplication, subtraction, etc.). In a language class you can use words instead of numbers.

Competition and team work (let them arrange *their team*) characterize this game which is suitable for children 5—12 years old.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HOPROUND • HINKELBAAN • CAMPANA

AND THE ANCIENT MEANING OF DIAGRAMS

HOP—ROUND, HINKELBAAN (German = Hinkelspiel) and CAMPANA are the names by which hopscotch is known in other countries. Since there are many versions of these games, we have limited our selection to one game for each of the diagrams on the preceding page. We hope that each group of children will enjoy creating new and interesting variations to suit themselves.

How old is hopscotch? Well ... very old. The diagram in the top right hand corner of the page is from a Latin version called HOP – ROUND. It is one of the oldest examples of the game. We decided to include it in our handbook because, in terms of "cultural value", the meaning of hopscotch (and the hopscotch diagram) can be appreciated fully only when we recognize its "antiquity". The importance of the game is in the use of a diagram, a geometric model.

The antiquity diagrams expressed, through lines, metaphysical concepts (i.e. the perfection of the universe). Man found a way to express this perfection through geometry, which was in antiquity one of the most important branches of the mathematical sciences. This image of order and balance in nature was repeated in the artistic productions. Essentially the same process is common to many cultures. For example, the Navaho Indians of North America wove cosmological motifs into the lines of their blankets, and the Persians into the patterns of their carpets and tapestry. In the Mediterranean area, the maze was a symbol of the difficult journey of the soul through the underworld.

Symbols could be taken directly from nature or could be abstract and be drawn on objects or on food. In Europe the PISANKA (the Ukrainian Easter egg) was covered by beautiful designs and colours to represent mountains and other features of the world.

Originally symbols were a form of homeopathic magic. (For example, hot cross buns at Easter signified peace for the family that ate them.) Even today there are some specially-shaped breads which, because of religious traditions, are kept "for good luck".

With the passage of time and the change of values, symbolic diagrams lost their meaning. They remain in children's games as vestiges of lost beliefs.

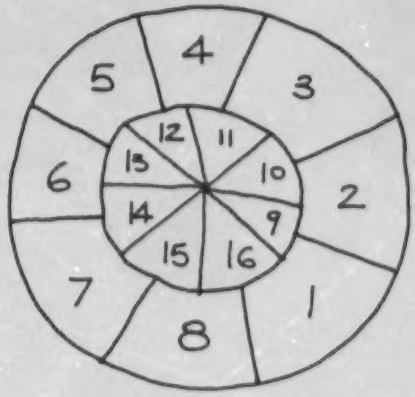
In this chapter we will omit the explanation of hopscotch with which we are all familiar. The game of HOP – ROUND is presented. It is a Latin game that requires skill in throwing the stone. The Dutch game of HINKELBAAN, which the Germans call HINKELSPIEL, is also presented along with CAMPANA (the "bell") which is one form of Italian hopscotch.

DON'T STEP ON THE LINE

It is very interesting to look at popular sayings because they reveal the wisdom and the beliefs of our past generations. The meaning is not always clear to us because the historical, social and economic context has changed. Sometimes, however, it is possible to find the missing link, when we find the same idea expressed elsewhere. The belief that to step on the street joint is bad luck ("Step on a crack and you'll break your mother's back.") seems somehow to be re-stated in the basic rules of hopscotch.

HOP—ROUND

Draw a throwing line 10 feet away from the diagram. Each child has five pebbles.



THE GAME:

The numbers in each square indicate the number of points for that particular square. Each player tries to win more points than anybody else by throwing the five pebbles one at a time.

HOW TO PLAY:

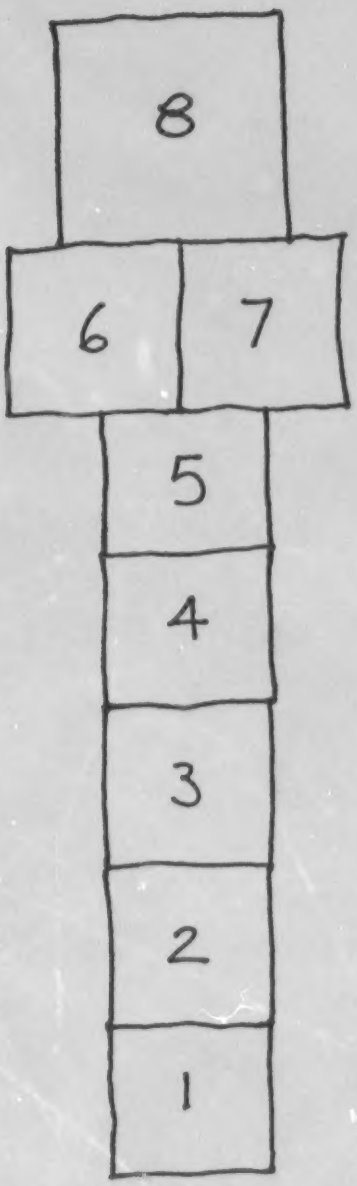
- The first player stands behind the throwing line and throws the five pebbles on the diagram, trying to win as many points as possible.
- When all the pebbles have fallen into the squares the player, hopping from 1 to 16 and back tries to recuperate all the stones WITHOUT STEPPING ON THE LINES OR MISSING ANY SQUARE. If he succeeds he secures for himself the points.
- The next player will throw his five pebbles as the first player did.

ADDITIONAL RULES

- The players are allowed to hop only on ONE FOOT — they are allowed to change feet only when they reach 16. Each player must recuperate EVERY PEBBLE he has thrown; a mistake means complete loss of points and squares.

HINKELBAAN

(Dutch = Court)



Beginning from square 1:

- Each player hops only as far as the square where his stone has fallen. He picks it up and returns always jumping on one foot.
- When he reaches 6—7 he can hop on both feet.

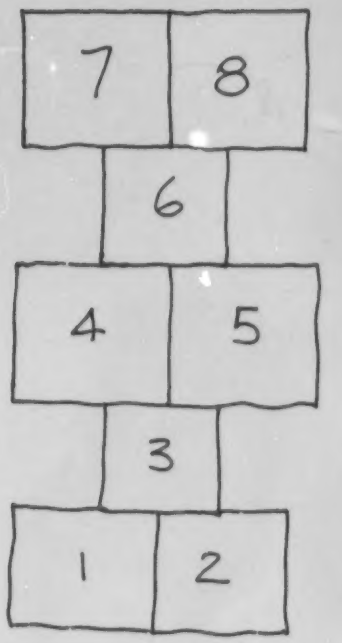
When the diagram is completed (he has jumped in all squares), he turns his back to the diagram and throws his pebble over the shoulder. If it falls into a square, that square will become his "house".

The other players during the game will avoid it by hopping above it, while the 'owner' will be able to jump on both feet.

THE WINNER is the child who has more houses at the end of the game.

CAMPANA

(Italian = the bell)



FIRST PART: beginning from 1

- The player throws his pebbles in each square.
- At each throw he hops up to 8 and back and on his way back he picks up his pebble.

ON THE TRANSVERSAL SQUARES HE JUMPS WITH BOTH FEET AT THE SAME TIME.

When he has completed the diagram, which in our case means throwing the pebble from 1 to 8 and back from 8 to 1, the game proceeds in the following manner:

SECOND PART:

- Balancing another pebble on his shoulder he starts again:
- Throws his pebble in each square.
- At each throw he hops up to 8 and back and on his way back he picks up his pebble. ALWAYS BALANCING THE OTHER PEBBLE ON HIS SHOULDER.

The game continues when, after this round, the player tries to hop in the diagram balancing the second pebble first on his head and then on one foot.

THE WINNER — the player who having gone *through all* the steps finishes first.

FOOTNOTE:

Everytime a player steps on a line, throws his pebble outside the line or in the wrong square, or loses his balance and drops the second pebble he loses his turn and another player begins to play.

PENANCE AS PART OF THE GAME

Every version of hopscotch we encountered mentions the existence of forms of PENANCE for the player who makes mistakes during the game (i.e. stepping on the line, forgetting to jump in a square, etc.). Since each group of children will make up their own rules and forms of penance, these will not be found here. We will simply touch the subject because it is considered by the players to be an integral part of the game.

Forms of penance are usually enforced by a group when the game is not strictly supervised by adults. The rules of the game become the rules of the group and the game itself becomes the expression of the group.

The forms of penance chosen are never too serious but adults, generally speaking, find it difficult not to intervene because they appear to us 'fruitless'. But games are a formal and serious activity and they don't have to fit our concept of fun and entertainment. They are a "social" activity, the same principles of selection and performance which play an important role in adult life are "practiced upon" for the first time in games (around the age of 8 – 10).

We *are not advocating the abolition of supervision* in games, but where the sanctions don't seem too unreasonable the adult should encourage the children to "be good sports".

Few games require the ACTIVE PARTICIPATION of adults and even in these cases (i.e. to introduce a new game or to make a few rules more clear) it is better to intervene only if necessary. Playing together teaches effective self - management — and children should be encouraged to be creative, responsible and independent.

BEST COPY AVAILABLE

KITES

In Korea people believe that the first kite was built by a General during a war waged against Japan about 400 years ago.

Seeing his soldiers discouraged by the appearance of falling stars, which were interpreted to be a bad omen, he built a kite. He attached a lantern to its tail so that when he flew it high in the sky, it looked like a new star.

When his soldiers saw it, they gained back their confidence and fought with courage.

> It is impossible to ascertain today if the story is true. In fact we could almost say that there are as many legends regarding the origin of the kite as there are different kinds of kite. The kite is an important cultural element in countries in the Orient (and now also in the West). In the past, the kite had an important role in the social and religious life of the community.

In Thailand, for instance, there was a kite – flying festival. "This was a state ceremony as well as a public festivity. Large paper kites were flown with the object of calling up the seasonal wind by the fluttering noise they made. The festival was obviously connected with husbandry as the wind prevailing at this season is the north – east monsoon which, when beginning to blow, sweeps the rain clouds away so that fine weather sets in and the yearly flood quickly abates, the fields drying up rapidly ... The kite flying was continued for many days in succession till the desired result (the setting in of the north – east monsoon) has been attained."

(Hastings, "Festival and Fasts"
Vol. V, p. 888)

People of all ages took part in the celebrations and the kite of the King of Thailand (then Siam) was observed in 1687 to be flying "every night for the two winter months and some Mandarins were nominated to ease one another in holding the string." (Hastings, V, 88).

Much of the ceremonial aspect of kite – flying is still maintained. Until fairly recently there was a time that was considered "proper" to fly the kites (i.e. the first – half of the first month of the Buddhist year).

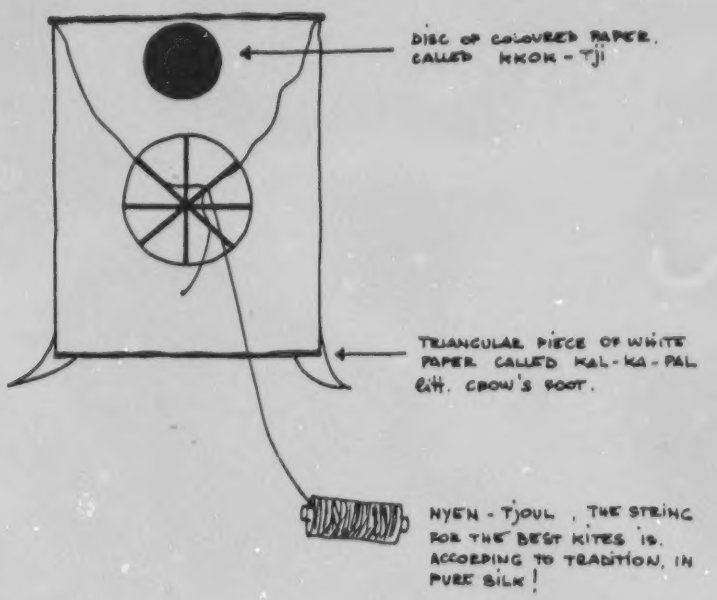
In Korea, there is an old custom still practiced today. Mothers write the year's misfortunes on the frames of the kite, with the name and the date of birth of their children so that they will be "freed" of bad luck and bad influences in the new year.

Built in different shapes and sizes by professional kite – makers, they can be quite expensive, and kites for grown – ups may have string of pure silk. Children's kites, interestingly enough, are usually equipped with a cotton string instead!

DIFFERENT SHAPES

In the West kites are generally a rhomboid shape and only recently have we come to know its many "possibilities". Although the kite – maker and the owner pride themselves on original design and colours, there are "traditional shapes" on which they "elaborate" to create something new.

The two kites shown in the picture are Korean. Korean kites are characterized by a circular hole in the middle and they are known as NYEN. The picture shows two of the most interesting ones among the collection in the Museum of Archaeology of the University of Pennsylvania. The large area is called SAM—TONG—TCHI—MA (literally "three—coloured skirt").


DISC OF COLOURED PAPER, CALLED KKOK - TJI
TRIANGULAR PIECE OF WHITE PAPER CALLED KAL - KA - PAL lit. CROW'S FOOT.
NYEN - TJOUL, THE STRING FOR THE BEST KITES IS, ACCORDING TO TRADITION, IN PURE SILK!

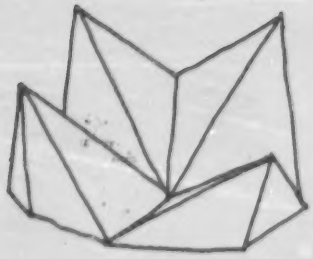
NYEN – E – OUL – NI – KI or
"kite fighting"; the owners of the kites often show their skill in the art of kite – flying during the "kite fights". For these occasions the strings are dipped in fish – glue and in powdered glass or porcelain.

When the kites are flown into the air the strings often cross each other and when this happens it is up to the players to find a way to free them or let their lines go. The strings dipped in the mixture of fish—glue and glass are very sharp and can cut through one's line very easily. Who succeeds in cutting another player's string causing the kite to fall wins his opponent's kite.

ORIGAMI

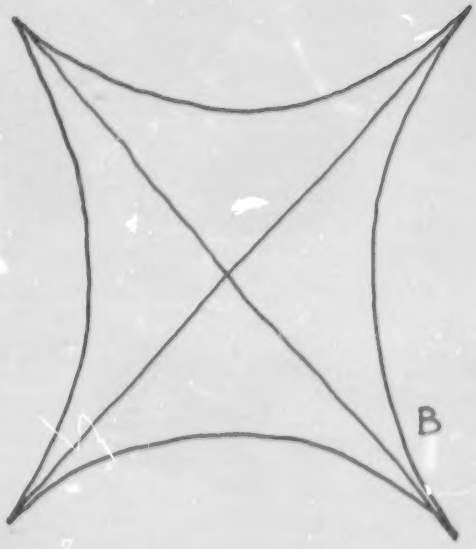
FOR BEGINNERS:

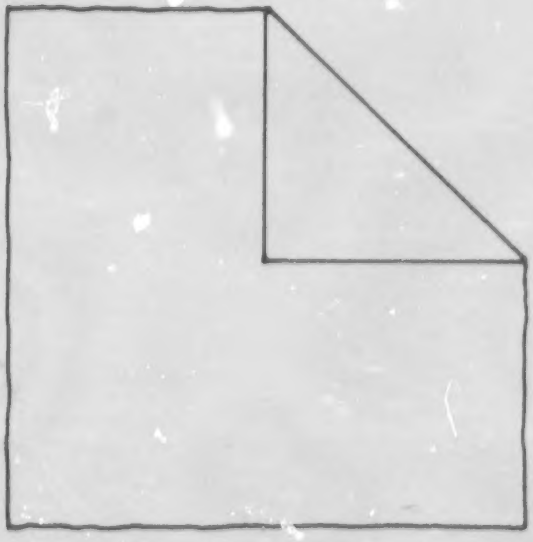
I remember playing this "game" in grade one. Everybody chose different colours and different sizes, but we all had one.



EQUIPMENT

- Paper
- Crayons





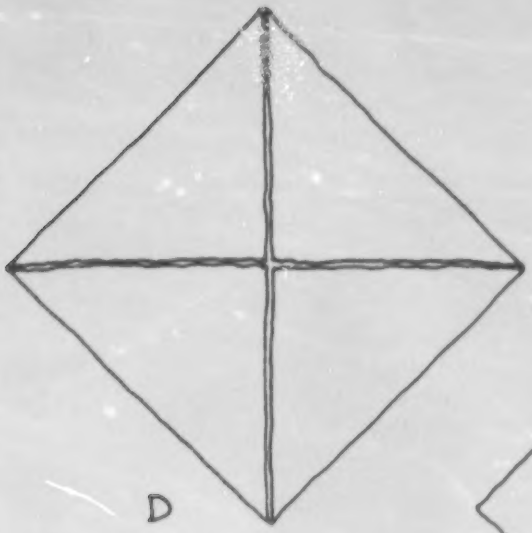
A. TAKE A SQUARE PIECE OF PAPER

B. FOLD IT ALONG THE DIAGONALS

C. FOLD EACH CORNER TOWARDS THE CENTRE - see D. —

D. WHEN ALL THE CORNERS ARE FOLDED, TURN IT AND

E. FOLD EACH CORNER TOWARDS THE CENTRE — see F. —



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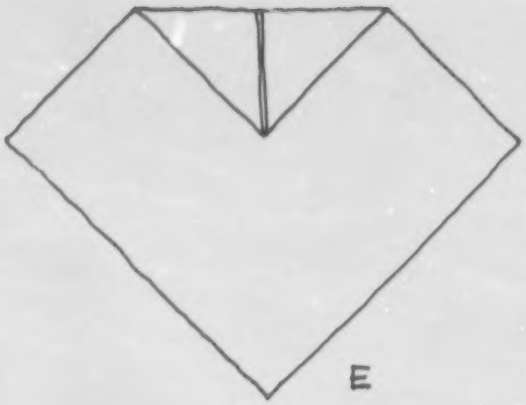

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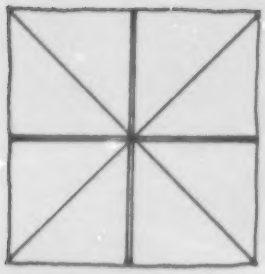
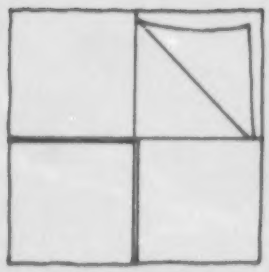
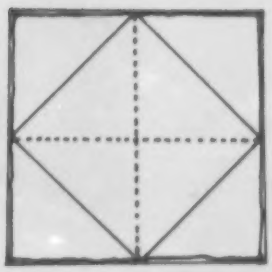


F



G



b

a

H

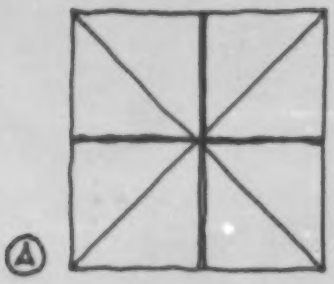
F. DONE THIS, TURN IT AGAIN.

G. LIFT EACH SQUARE, FOLD IT ALONG THE DIAGONALS TOWARDS THE OUTSIDE.

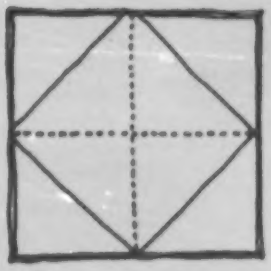
H. FOLD ALONG a AND b AS SHOWN IN I AND L.

I

L

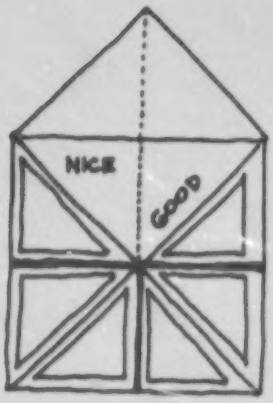


Ⓐ

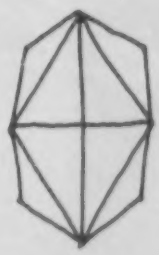


Ⓑ

FINALLY IT IS READY.

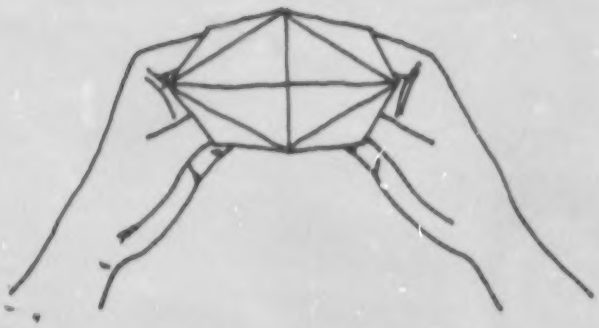


Ⓐ THE TOP PART OPENS INTO FOUR SECTIONS — AND EACH SECTION IS DIVIDED IN TWO — COLOUR THE TOP AND WRITE A WORD (AN ADJECTIVE), A QUESTION OR A RIDDLE.

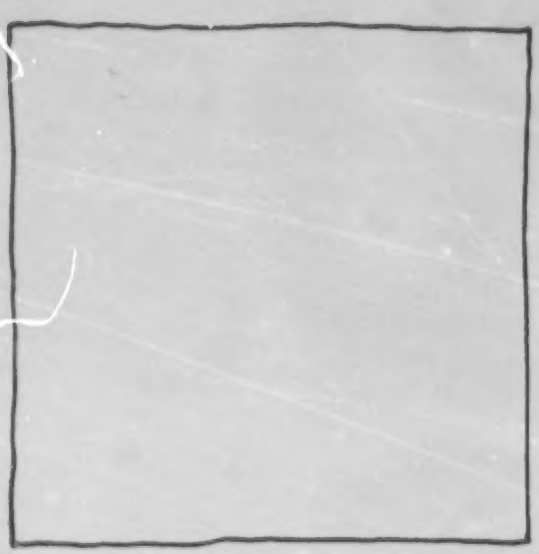


HOW TO PLAY "COLOURS"

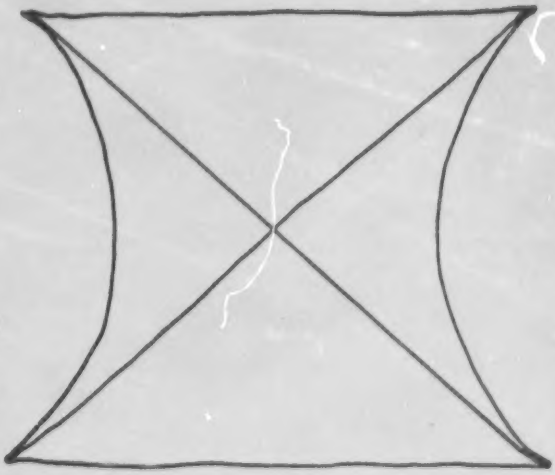
- ANY NUMBER OF CHILDREN CAN PLAY.
- ONE OF THE CHILDREN SAYS A NUMBER.
- THE CHILD WHO HAS "COLOURS" IN HIS HANDS COUNTS UP TO SEVEN - OPENING AND CLOSING THE PAPER STRUCTURE.
- THE OTHER CHILD AT THIS POINT MUST CHOSE A COLOUR AND ANSWER THE QUESTION WRITTEN UNDERNEATH.
- THE ANSWERS MUST BE ALWAYS DIFFERENT FROM THE PREVIOUS ONES.



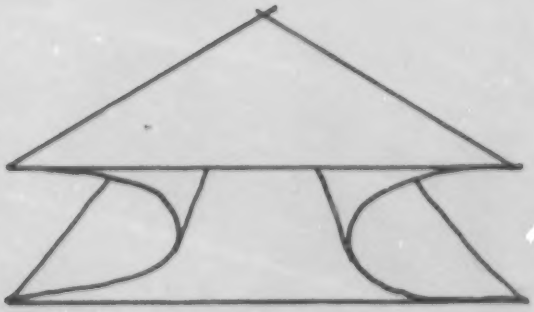
ORIGAMI



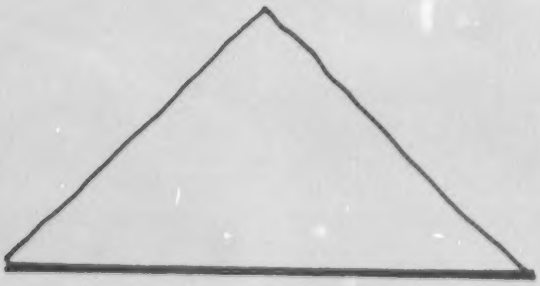
TAKE A SQUARE PIECE OF PAPER ....

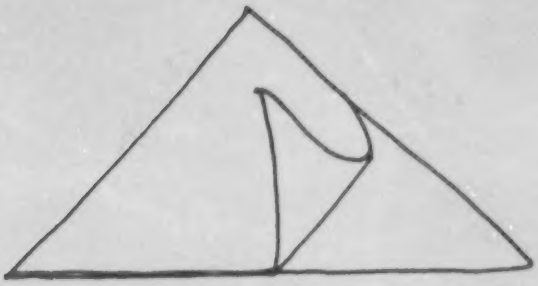


FOLD IT ALONG THE DIAGONALS ....

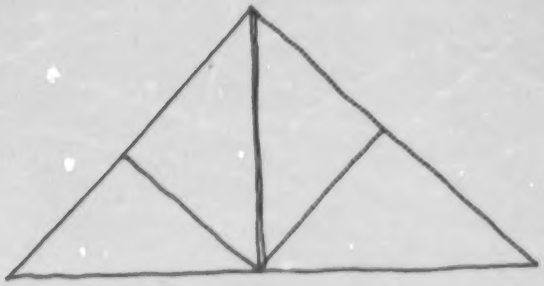


AND "CLOSE" IT AS WE SHOW HERE.

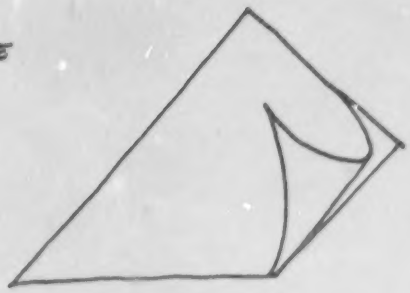


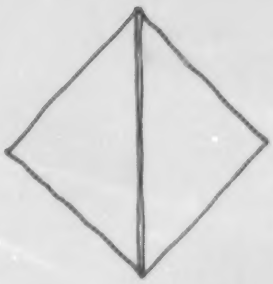


FOLD EACH CORNER AT THE BASE TOWARD THE CENTRE ....

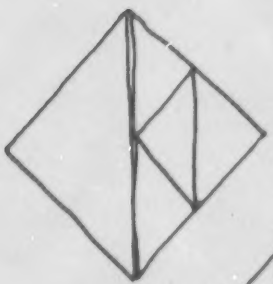


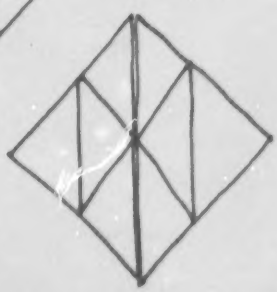
NOW TURN IT AROUND AND DO THE SAME WITH BOTH CORNERS.

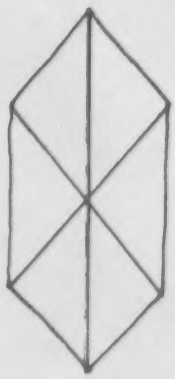




AT THIS POINT YOUR "LANTERN" IS ALMOST READY.....
FOLD THE CORNERS TOWARD THE CENTER ONCE AGAIN AS WE SHOW HERE. TURN IT AROUND AND REPEAT...AND... THIS IS YOUR LANTERN BEFORE YOU "BLOW AIR" INTO IT.

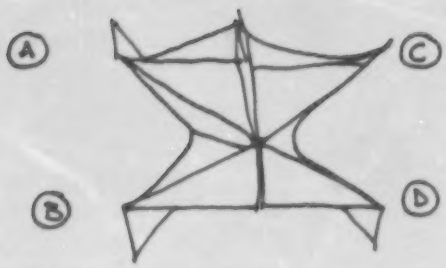


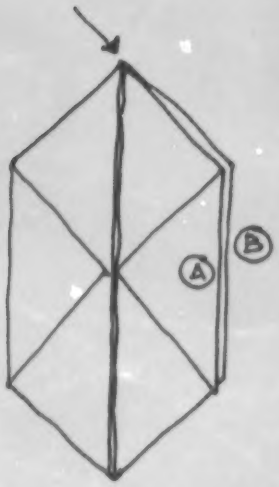


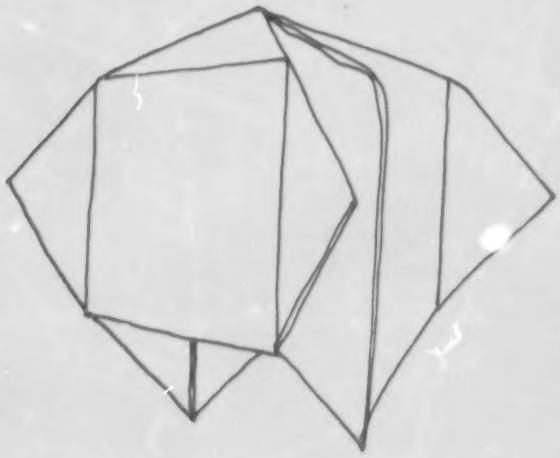


IF YOU LOOK CLOSELY AT THE TOP OF YOUR PAPER STRUCTURE YOU CAN SEE A SMALL HOLE....
NOW VERY LIGHTLY BLOW SOME AIR IN AND AT THE SAME TIME "OPEN" IT BY STRETCHING THE CORNERS IN THE FOLLOWING ORDER:

1. A & B
2. C & D







APRIL FOOL

Children and adults of many countries celebrate on April 1st, 'April Fool's Day'. Children in particular have fun because they enjoy half a day of freedom — they can play tricks on anyone — but only, tradition says, until noon because afterwards those who make them are the real fools. In France the child who does not realize promptly that his friends have played a trick on him is called "Poisson d'Avril"(the April's fish). The same custom exists also in Italy where the children make mobiles resembling fish with paper cutouts. On the day children are very careful because their friends are always ready to pin on the back of their sweater a "paper fish" calling them "PESCE D'APRILE!".

The origin of these customs is still obscure and we really do not know when or who began this tradition but it appears to be already quite popular by the end of the XVI century. According to some, the custom of celebrating April Fool's Day originated in France. Some people believe that after King Charles has transferred New Year's Day from April 1st to January 1st, the people who were quite opposed to the change on this day were the target of light – hearted jokes. According however to the authoritative opinion of Thomas Barns the tradition of celebrating on April 1st is considerably older. In antiquity, in other nations as well as in England, celebrations on this day were very important because they marked the beginning of spring. How deeply rooted these traditions really were can be seen in the counties of North and South Staffordshire whose customs have maintained quite strongly the mark of their Celtic heritage. From the memory of these celebrations these customs have come down to us through these nursery rhymes:

"March is gone and April come
You're a fool and I am none"
"April Fool's dead and gone
You're ten fools to make me one"

In ancient Rome, April 1st was consecrated to Venus and to Fortuna Virilis; to these goddesses women used to send "offerings" so that they "may preserve their charm" and ensure their husband's love. On this occasion men and boys were not admitted to the rites of the goddesses; apparently they took part in other rituals that through many centuries came down to us transformed into games (i.e. blind man's buff).

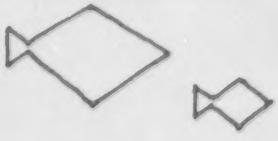
APRIL'S FISH

The image of the fish in connection with April Fool's Day is explained through (perhaps) one of the legends of Celtic mythology from the collection of the "*MABINOGION*".

Venus in Celtic mythology was often identified with Arianrhod. Arianrhod was the mistress of the famous hero Gurydion. With him she had two sons: Llew (the sun—hero) and Dylan. Gurydion fooled Arianrhod (who was also the goddess of light) in giving the shining armour of the sun to his favorite son, Llew. Dylan was given power on the sea. The two mothers came to signify the light and the darkness. On the first of April the people celebrated the victory of the sun-hero, Llew. In time these celebrations gradually lost their religious aspect. The fish that the children play with used to remind people how at the beginning Dylan ("the fish") lost against his brother.

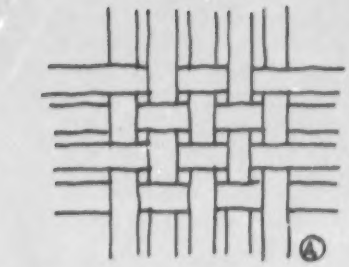
ACTIVITY SUGGESTED

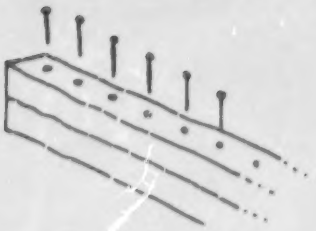
Make your Fish—Mobile with paper cutouts of different sizes.



WEAVING

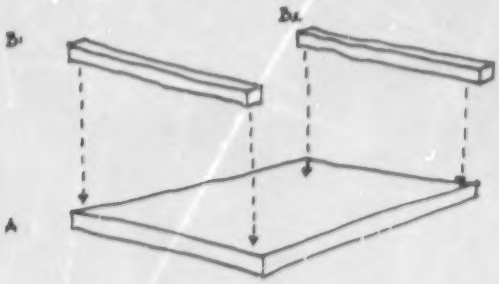
The loom presented here (designed by H. Weiss) is very easy to build. We have included the instructions to make one because of the many activities and crafts that derive from it. You can try different patterns of colour, textures, etc ... You can begin with something simple (A) or try something a bit more challenging.





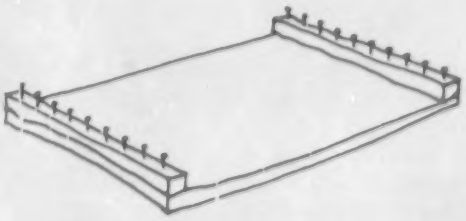
EQUIPMENT

1 boards (6 inches wide and 18 inches long)
2 strips of wood (1 x 1 x 6)
30 (1½) inch nails
Hammer, drill, coarse toothed comb.



- Mark the places where the nails have to go: 1/4 of an inch apart.
- Nails are then hammered into the wood about half way.

- Lace the yarn back and forth around the nails. This is called the warp.
- Take a piece of yarn 3 ft. long and tie it to the outside warp.
- Take a popsicle stick. Drill a hole in one half and tie it. This is your shuttle.
- Lace the shuttle over and under the warp and then pull the yarn through.



ACTIVITY SUGGESTED

Ask the children in your class to bring wool and fabric leftovers from home; everyone should bring something — consider also buttons or other things that can be sewn or glued on the weaving when it is finished. Ask them to help you to sort them and (shred) the fabric (when necessary) ... and make your "personalized weaving".

APPLE DOLLS

Apple dolls are from pioneer times when people made toys with things they had around the house. An apple is used to make the head and the hands are made with two apple slivers. These dolls usually represent elderly people dressed in country or pioneer clothes. The process is simple.

HOW TO MAKE APPLE DOLLS AND WHAT YOU NEED

First of all — the principle is the same as for dried fruit. So your apple dolls, even after years will not spoil. However, since apples, as soon as the peel is removed tend to darken (a process of oxidation) on the surface, keep handy some lemon juice. Every once in a while during the process of drying, wet the surface of the apple, as it helps prevent darkening.

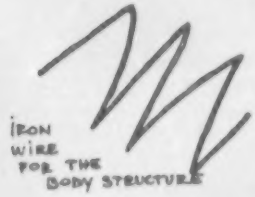
EQUIPMENT:

AN APPLE - ANY KIND WILL DO BUT BETTER THOSE WITH A LOW WATER CONTENT -.

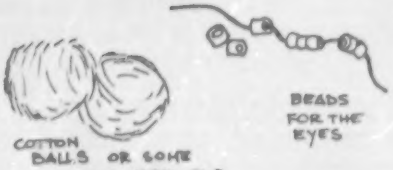
A KNIFE AND A FORK

JUICE OF A LEMON - DURING DRYING ONLY. TO PREVENT DARKENING.

FABRIC OF DIFFERENT COLOURS (FOR THE DRESS)

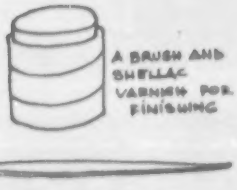


IRON WIRE FOR THE BODY STRUCTURE

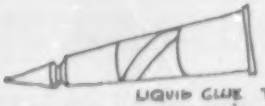


BEADS FOR THE EYES

COTTON BALLS OR SOME WOOL YARN FOR THE HAIR.

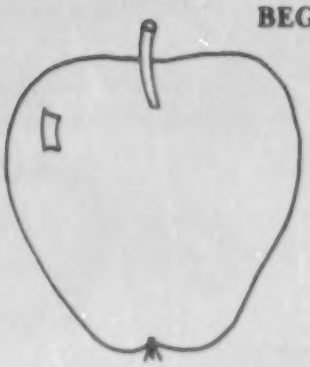


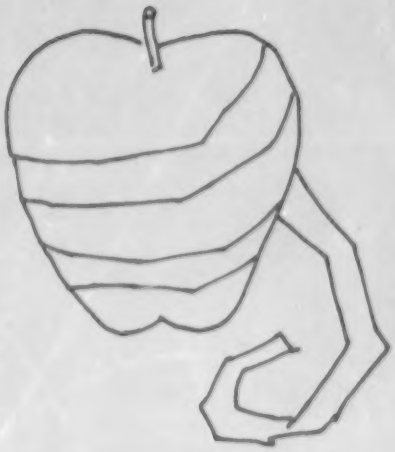
A BRUSH AND SHELLAC VARNISH FOR FINISHING



LIQUID GLUE TO FIX THE EYES AND THE HAIR ON THE HEAD

BEGIN BY PREPARING THE HEAD:



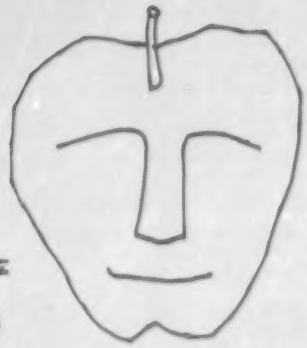


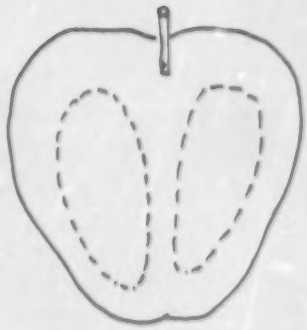
N°. 1

FIRST WE PEEL THE APPLE WITHOUT CORING IT.

N°. 2

WITH YOUR KNIFE NOW CARVE EYES NOSE AND MOUTH – VERY LIGHTLY BECAUSE ONCE THE APPLE IS DRY THE FEATURES TEND TO BE MORE ACCENTUATED THAN YOU MIGHT WANT –





N°. 3

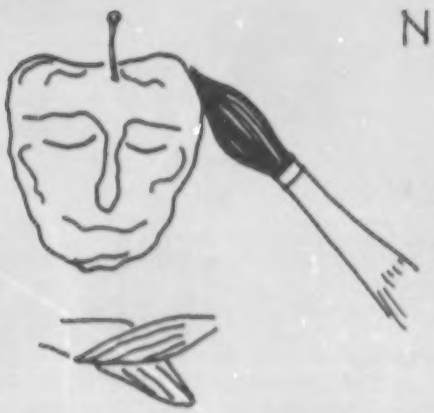
DON'T FORGET TO TAKE TWO SLIVERS FROM THE BACK OF THE APPLE TO MAKE THE HANDS – THE TWO SPOTS WILL EVENTUALLY BE COVERED BY THE HAIR.

N°. 4

WITH YOUR FINGER SMEAR THE LEMON JUICE ON THE HEAD AND ON THE HANDS. (REPEAT THIS TWO OR THREE TIMES WHILE IT IS DRYING). LET THE 'HEAD, DRY ON A FORK : IT WILL BE RATHER 'STICKY, FOR A FEW DAYS.

AFTER TWO OR THREE WEEKS:

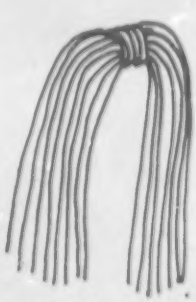
Depending on the humidity in the air, the apple should be ready to work with — it will look considerably smaller and slightly darker.



N.° 5 WITH A BRUSH AND SOME SHELLAC, COAT THE HANDS AND THE HEAD.

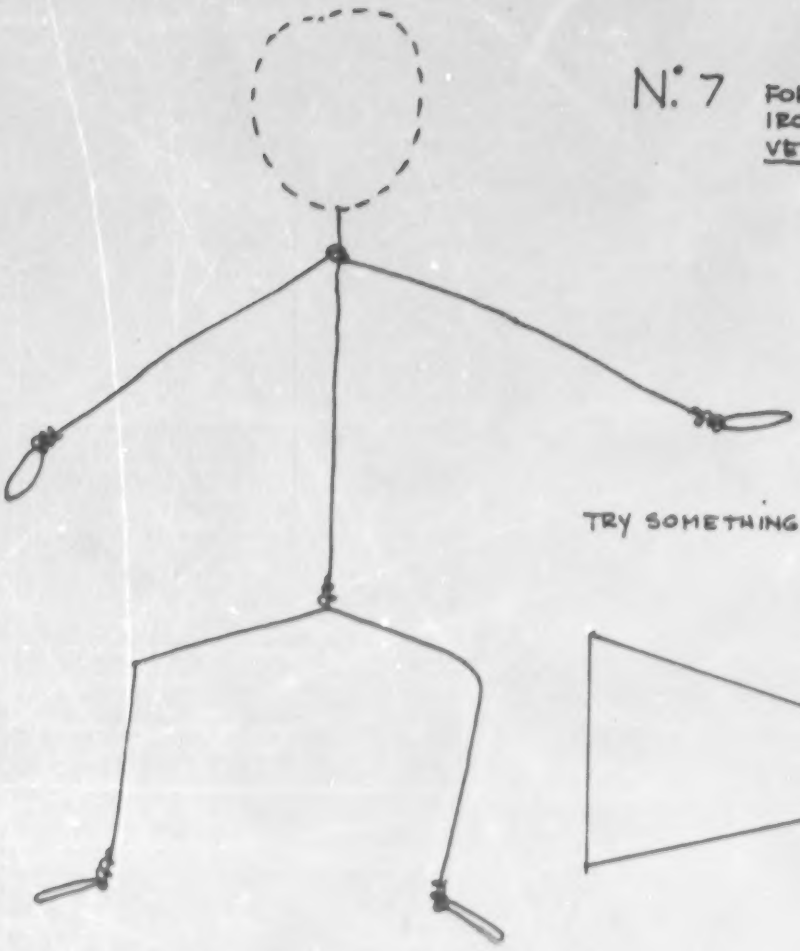
N.° 6 WHEN THE COAT OF SHELLAC IS DRY YOU CAN GLUE THE BEADS (THE EYES) AND USE EITHER THE COTTON BALLS OR THE WOOL TO MAKE THE HAIR.

(a) IF YOU USE WOOL WRAP THE YARN AROUND A MATCH BOX OR SOMETHING SIMILAR, THEN TYE IT IN THE MIDDLE AND CUT IT.



(b) FIX THE HAIR WITH A PIN AND SOME GLUE AND COMB IT AS YOU LIKE IT.

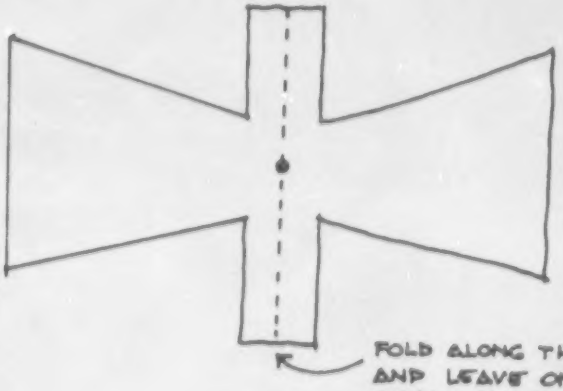
AND NOW THE BODY:



N.° 7 FOR THE STRUCTURE USE SOME IRON WIRE – IT SHOULD BE VERY SIMPLE

N.° 8 YOU CAN NOW THINK ABOUT THE CLOTHES : UNLESS YOU ARE VERY AMBITIOUS "STICK TO BASICS ".

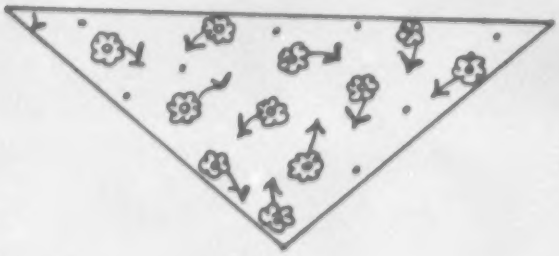
TRY SOMETHING VERY SIMPLE LIKE :



FOLD ALONG THE LINE AND LEAVE ONLY A SMALL HOLE FOR SOME OF THE WIRE TO SUPPORT THE HEAD.

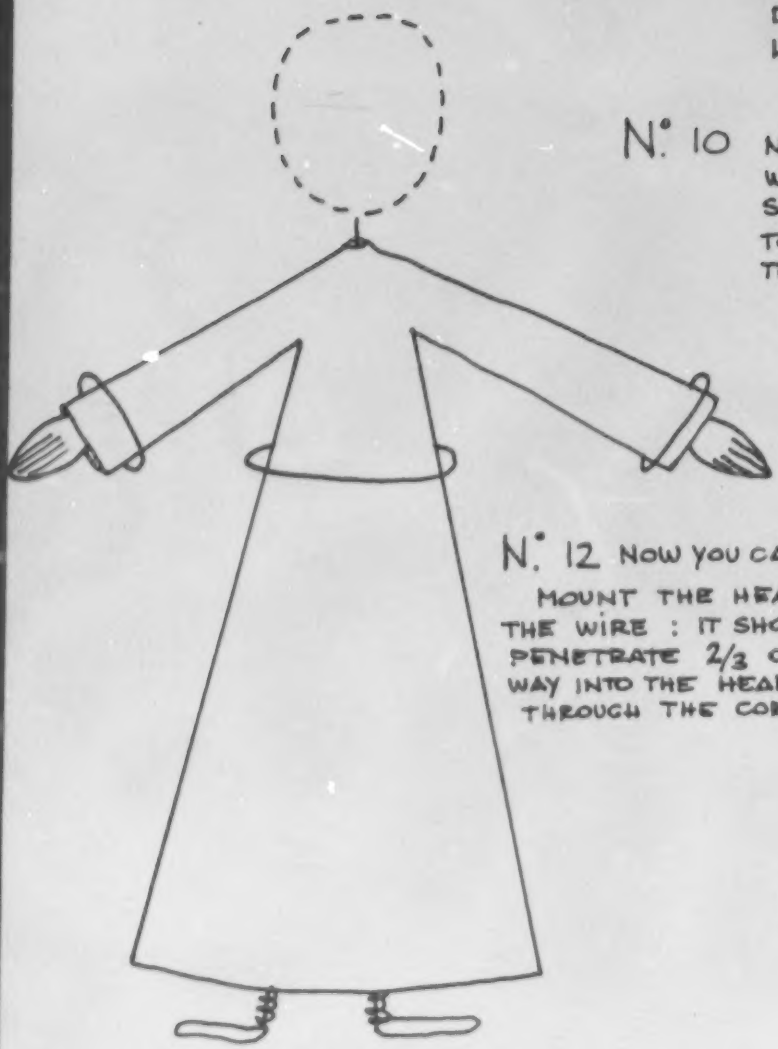
SEW ALONG THE SIDES ....

FOR THE SHAWL CUT A TRIANGLE FROM A DIFFERENT FABRIC ....

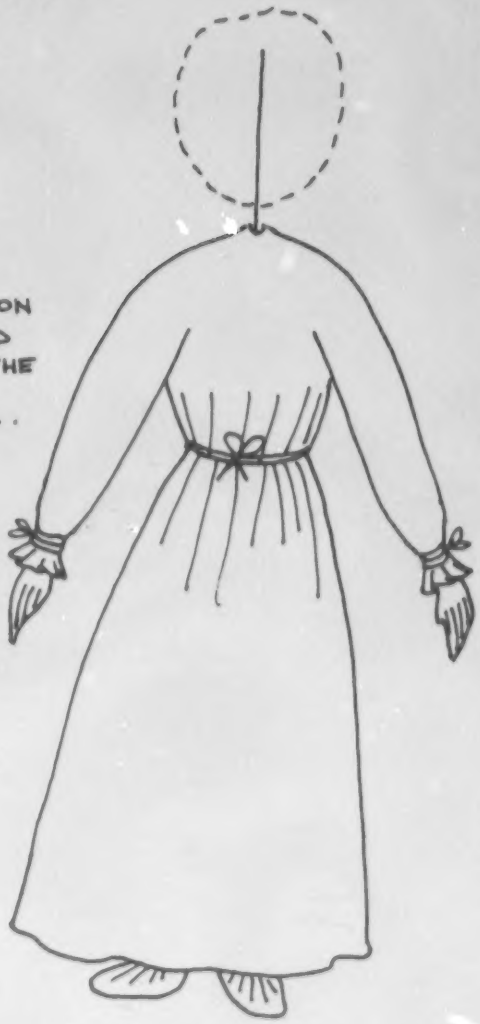


N.° 9 WITH THE REST OF THE COTTON BALLS STUFF THE DRESS ABOVE THE WAIST LINE (SLEEVES AS WELL)

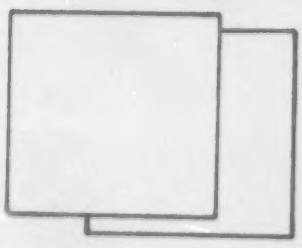
N.° 10 NEXT TIE A STRING ON THE WAIST LINE AND AFTER HAVING SECURED THE HANDS (WITH TAPE) TO THE WIRE TIE A STRING ON THE CUFFS.

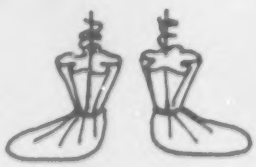


N.° 12 NOW YOU CAN MOUNT THE HEAD ON THE WIRE : IT SHOULD PENETRATE 2/3 OF THE WAY INTO THE HEAD — THROUGH THE CORE —.



N.° 11. THE SHOES ARE VERY SIMPLE TO MAKE : CUT TWO SQUARES AND GATHER THEM AROUND THE ANKLES LIKE TWO SMALL POUCHES.



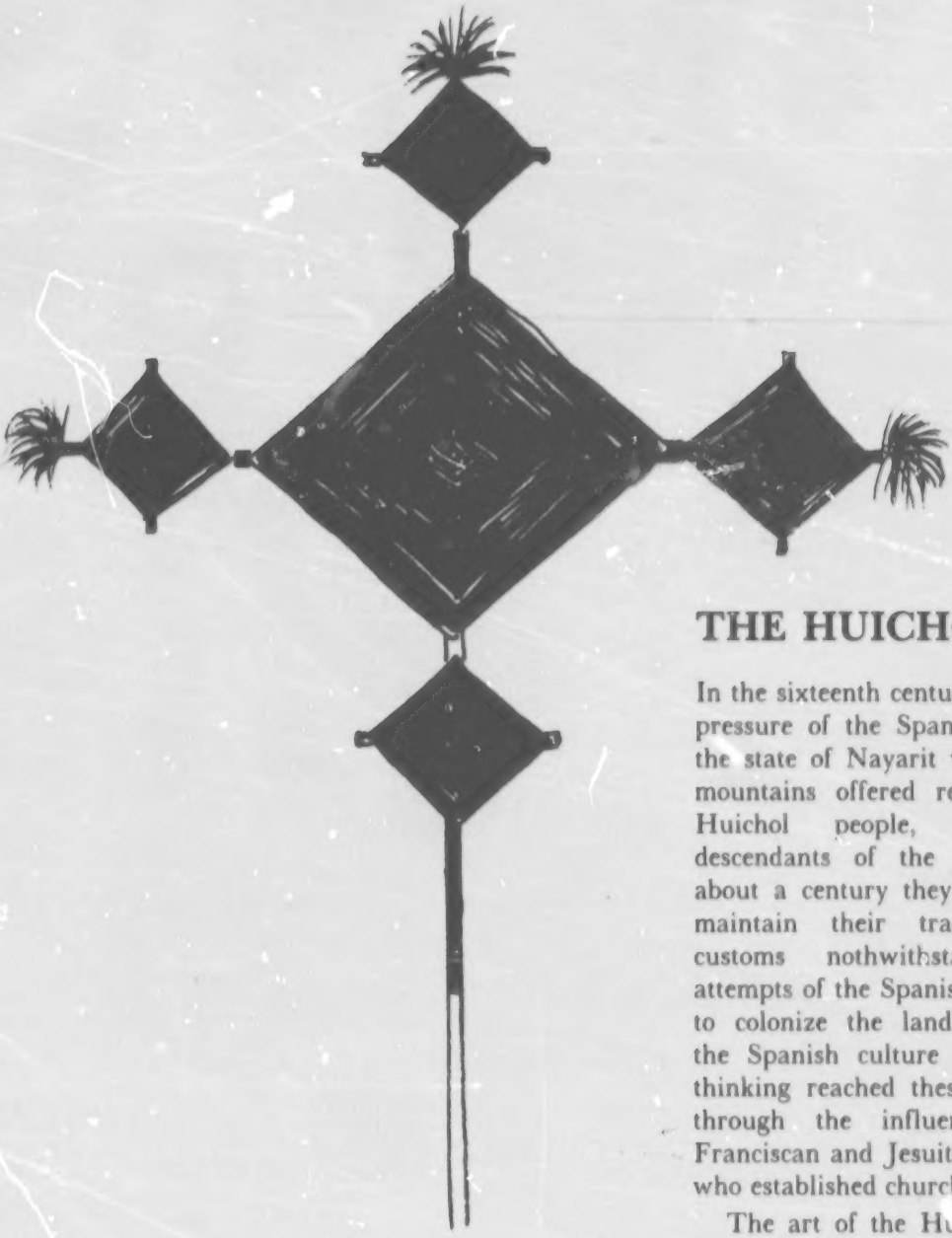


THE LAST TOUCH:

N.° 13 TIE HER HAIR IN A PONY TAIL CUTTING IT VERY SHORT. - THE SHAWL WILL HOWEVER COVER 'MINOR, 'PROBLEMS', —.

N.° 14 YOUR DOLL IS READY.

WHEN YOU BEGIN TO WORK WITH THE DRY APPLE YOU PROBABLY WILL BE TEMPTED TO STOP... BUT WITH JUST A BIT OF WORK YOU WILL SEE ... IMPROVEMENTS TAKING PLACE QUICKLY. — THINK THAT PERHAPS YOUR GRAND-MOTHER MADE ONE OF THESE DOLLS FOR HERSELF AND NOW YOU CAN MAKE YOUR OWN!



THE HUICHOL

In the sixteenth century, under the pressure of the Spanish invasion, the state of Nayarit with its high mountains offered refuge to the Huichol people, the direct descendants of the Aztecs. For about a century they managed to maintain their traditions and customs nothwithstanding the attempts of the Spanish authorities to colonize the land. Eventually the Spanish culture and way of thinking reached these mountains through the influence of the Franciscan and Jesuit missionaries who established churches there.

The art of the Huichol people merging the two traditions maintained, however, its individuality. The colours, the designs, the patterns belong to the old tradition. What to the tourist appears to be beautiful and rich decorations are actually figurative "statements" with deep religious significance.

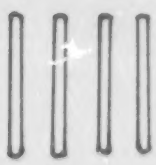
BEST COPY AVAILABLE

OJO DE DIOS

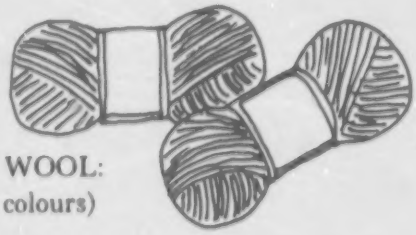
One of the cultural elements that attests for the antiquity of the culture of the Huichol people is the OJO DE DIOS, the Eye of God. Found often in archaeological excavations of Pre – Columbian sites all over South America, it bears witness to the strong attachment of the Huichol people to the old religion. The OJO DE DIOS is a talisman which the Aztecs made to secure the protection of the gods of sun and rain, Tayo and Ariwame, connected with rituals that guaranteed a rich crop for the tribe. The OJO DE DIOS protected them also after death; archaeologists often find this talisman on burial sites.

The Huichol Indians still make the OJO DE DIOS. The ojo protects their children, giving them strength, the same strength and power that the old gods gave to their ancestors, the Aztecs.

EQUIPMENT:

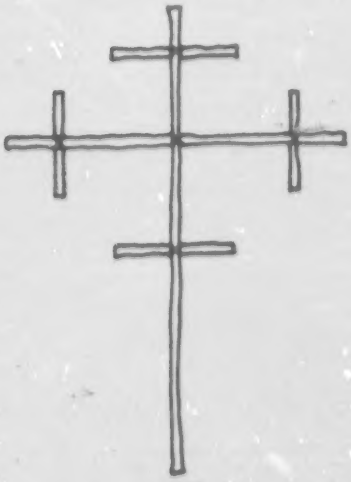


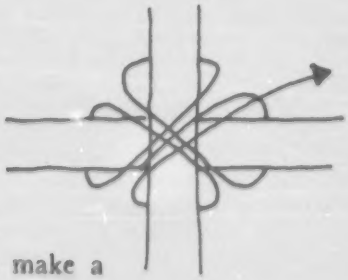
STICKS AND WOOL:
(different colours)



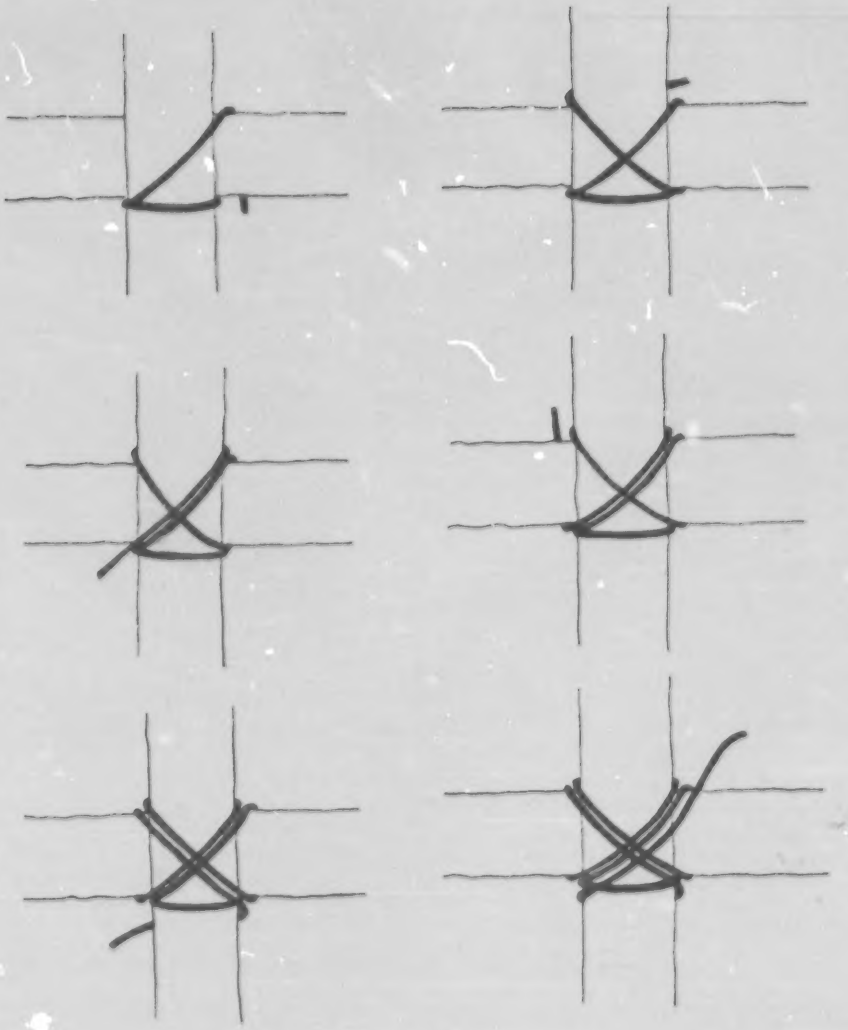
Black
Yellow
Red
Purple
Brown
Green
Orange

HOW TO MAKE THE OJO:





- Tie the two longer sticks to make a cross. Then tie each smaller stick to each arm of the cross (a few sturdy knots).
- Tie the yarn to one of the arms of the cross (close to the intersection) and pass the yarn around each arm, as shown on the next page. To finish, tie the yarn to one of the arms.



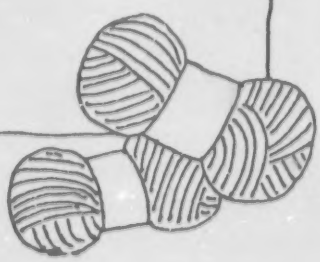
The Huichol's love for bright, lively colours and beautiful designs can be seen everywhere. Their customs have beautiful embroidery. Red, yellow, blue and purple are mixed in all possible combinations; even everyday things like utensils for the house become special, precious. A variety of media is employed in their art; here there are a few suggestions about two very interesting techniques. The first involves woolen yarn; wool of every colour and wax.

WOOLEN YARN PICTURES

Only the Huichol men — according to the tradition — are involved in the preparation of the pictures which are native offerings to the gods. The subjects are various; they depict men, animals, plants and sometimes scenes from everyday life. Their great skill allows them to employ intricate designs and patterns.

EQUIPMENT:

- Thin wooden board or thick cardboard
- Beeswax (from health food stores)
- Spatula
- Wool of different colours
- A pencil or other sharp object
  (to trace the outline of the design on the wax)



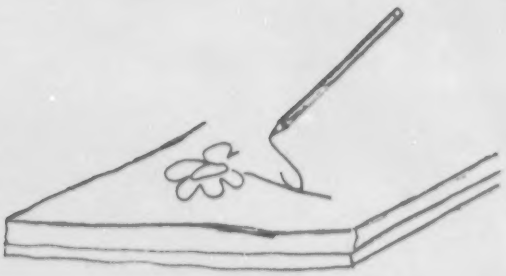
The process is quite simple:

1

CHOOSE YOUR TOPIC
Beeswax, if soft enough, allows for flexibility. If you decide to detach some of the wool yarn from the board it is easy enough.

2

PREPARE THE BACKGROUND
With a spatula (or anything like it) spread evenly the wax on the board. Remember, you need just enough to keep the wool in place.



3 MARK THE OUTLINE

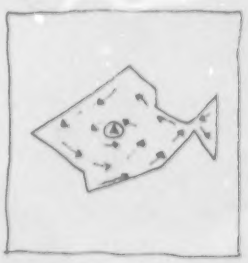
With a pencil or any other pointed object draw VERY LIGHTLY the general outline. You will know with no hesitation where to place your yarn.

4 APPLY THE WOOL

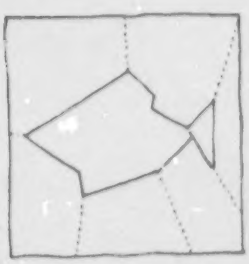
There are many systems and it really depends on the pattern you have chosen and the special effects you want to create with the wool. The traditional way however seems to give great importance to contour. Often around the shape of animals and plants, etc. We find almost a 'halo' of different colours of wool.

Very easy to do, this 'halo' underlines even more the object that it surrounds giving it more depth.

Follow the outline of your drawing very carefully; if you have chosen a dark background for your outline(s) choose bright, contrasting colours.



When you have finished with the outline you can begin "filling in" the emply. "Colour" your shape (a fish for example). Start from the outline and work your way towards the centre. Careful not to leave any empty space. When you have finished with your drawing you should find yourself at point **A**.

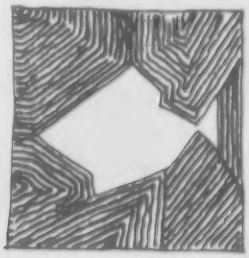


And now the background; proceed as you have done for the fish. Try to divide the background in zones as for example shown here. (It will be almost impossible to obtain regular shapes try however to make them as simple as possible.)

Fill in each shape with wool always beginning from the outline working your way towards the centre.

A close look should reveal a very tight pattern with no empty spaces

... AND YOUR HUICHOL WOOL YARN PICTURE



If you were satisfied with the results from the wool yarn pictures (the technique is really quite interesting) you could try to apply the same technique as the Huichol men do to other objects.

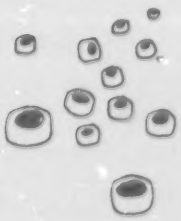
DRY GOURDS

Coloured wool yarn is used for many different objects; dry gourd vessels are used by the Huichol as a background not simply for wool yarn but also for Beadwork.

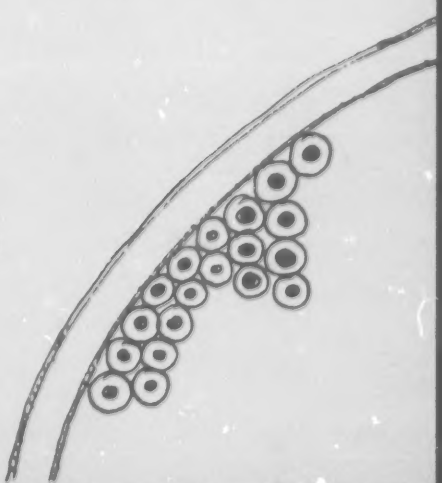
You may choose 'traditional' materials or perhaps you want to try something else and WHY NOT ... use anything that is available and that has a shape that interests you

BEADWORK among the Huichol is performed only by the women — the background, a dry gourd.

The inside of a dry gourd is carefully coated with beeswax.



The beads are then pressed very lightly into the wax and placed close one to the other with the help of a needle.



THE DOGONS

The life and the customs of the Dogons from North West Africa have been studied by anthropologists and ethnologists since 1921. The Dogons live in small villages hidden among cliffs and protruding rocks where their houses made of mud and mats of miliet straw are not easy prey to sudden attacks from other communities. The life of the whole village is centered around the TOGU NA (literally 'the great shelter' or 'the men's house' or 'the house of words'). This is always the first building of the village to be raised: the chief decides on its location. According to a traditional anthropomorphic image and concept the TOGU NA represents the 'head' and the rest of the houses the body of a man lying down.

Being the most important building of the village everybody takes part in gathering the material for its construction.

Under the shelter of the TOGU NA the people discuss the most important issues; they administrate justice and fix the agricultural calendar. In recent times the arrival of Islamism has changed some aspects of the basic structure of the Dogon Society but has not succeeded in removing the ancient tribal beliefs.

CARRYING MILLET TO THE MOON

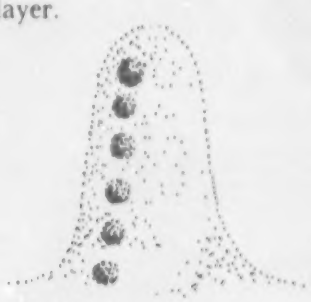
is a game related to TOGU NA mythology . Millet is the most important crop and a staple of their diet. Also millet straw is used to cover their houses, granaries and the people. Their granaries are perhaps one of the most striking features of the landscape and the millet accumulated in them represents all their goods. Some of their religious customs and beliefs center upon it. The universe is like a granary; the base is the Sun and the top the Sky with the Moon.

AIM OF THE GAME

As in real life the Dogon children must try to fill the granary. By putting one stone or millet grain in each hole, they try to be the first to reach the top of the granary.

EQUIPMENT

- Make a mud or sand granary with six holes on each side for each player.
- A dice or homemade block of wood.
- Six stones for each player.



HOW TO PLAY

- Each hole starting from the bottom corresponds to a number from 1 to 5. Each player throws the dice. He must get "1" to put this first stone in the bottom hole. If he does not he can try again — the first player is the only one who has the right to two throws to get 1.
- The same player tries then to throw the dice and get 2. If he fails it is somebody else's turn. Each player to reach the top must draw the numbers 1 to 5 in the increasing order. NO STEP SHOULD BE JUMPED.

SOMETHING ABOUT MASKS and MASQUERADES

Children like dressing up like their parents, wearing high heel shoes, workboots, hats, and makeup. "Dressing up" can be a very creative activity for children and it can be a viable means of teaching. To be truly useful to the children the masks can be presented within the context in which they originated. Some masks were created especially for masquerades, a very important element of folklore.

RECIPES

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NETHERLANDS AND SWEDEN

SLEMP: New Year's beverage in Netherlands

2 cups of milk
2 Tbsp. of tea
2½ Tbsp. sugar
1 stick cinnamon
pinch of salt
lemon peel twist
Pinch of saffron
2 whole cloves
¼ tsp. mace

- tie the saffron, cloves and mace in a cheese—cloth bag.
- warm all ingredients except tea and sugar in the top of a double boiler priming once in awhile the spice bag with a spoon. When the milk is warm and has taken the flavour of spices,
- remove the peel and the spice bag
- add tea and sugar.

[Serve hot with cakes]

In Sweden on December 3rd it is traditional to serve "Lucia's cats". These are sweet buns that a girl dressed in a long white dress carrying lighted candles (she personifies St. Lucia) serves to the people she visits with coffee and gingerbread.

LUSSEKATTER

1 cup of milk (scalded)
⅓ cup butter
⅔cup sugar
dash of salt
1 yeast cake (crumbled)
1 egg, beaten
4 cups sifted flour
1 cardamon seed, crushed
raisins

- Mix sugar and butter and salt on low heat.
- Add milk and stir until dissolved.
- When the mixture is lukewarm add the yeast.
- Always stirring, add eggs.
- Gradually add the flour, then the cardamon seed, and beat well.
- Let the dough stand in a greased bowl in a warm place. Cover it and let rise until it is about twice in bulk. Work the dough on a floured board for a few minutes. Roll a small portion at a time. Cut the dough into strips (5 inches long and ½ inch wide). Cross two strips together to form the letter X. Brush with beaten egg, cover and let the "cats" stand for about one hour. Bake in the oven (400° F.) for 12 minutes. This recipe yields 24—30 buns.

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ITALY

TORTELLI

They are a speciality from Lombardia (North Italy)

250 g. water
80 g. butter
6 g. salt
30 g. sugar
125 g. flour
3 eggs
oil for frying

- mix water, butter, salt and sugar
- let the mixture boil. When all the ingredients have dissolved, remove the pot from the heat.
- add the flour (all together) stirring with a wooden spoon until the dough is smooth.
- set again the pot on the burner, always stirring.
- the dough is ready when it comes off easily from the sides and the bottom of the pot.
- when the dough is lukewarm (moderately warm), add 3 eggs, always stirring.
- let the dough set for at least 1 hour.
- drop the dough in spoonfuls in boiling oil and fry until golden.

— Serve them hot, dusted with sugar. They are usually served with a custard.

POMODORI AL RISO

(stuffed tomatoes with rice)

During the summer in Rome, when it is very warm, you will likely be served this refreshing dish.

The remaining tomates can be served hot or cold but it is when they are cold that they are at their best. Choose large and ripe (but firm) tomatoes for better results.

8 large tomatoes
16 Tbsp. rice (white) — about 1½ for each tomato
a few slices of bacon or ham
fresh basil leaves
salt and pepper
1 Tbsp. chopped onion

PREPARE THE TOMATOES IN THE FOLLOWING MANNER:

- With a knife cut the upper part of the tomato so that it resembles a small pot with the lid.
- With a small spoon, empty the tomatoes of the juice and seeds (keep juice for later).
- In a bowl mix the rice, the minced ham or bacon, onion, salt, pepper and a few basil leaves finely chopped. Moisten the mixture with some of the tomato juice.

- Put 1½ Tbsp. of the rice mixture in each tomato but be careful **NOT TO FILL IT** (otherwise when cooked the rice expands, breaking the "tomato shell").
- Top the mixture with 1 basil leaf and cover with the small "tomato"lid.
- Put in the oven at (about) 275° F until the rice is done.
- Chill and serve.

FRAPPE: The Italian—Carnival pastry (very light)

250 g. flour
2 eggs
2 Tbsp. sugar
pinch of salt
25 g. butter (or oil)
2 Tbsp. cider vinegar
oil for frying

- Mix the ingredients to make a dough. (Knead it with energy!)
- (The dough is ready when you spread the dough in a thin layer and can see small air bubbles trapped in it.)
- Spread the dough on a table or board in A VERY THIN LAYER.
- Cut the dough in strips (3 inches or more)
- Tie the strips into bows.
- Fry the bows in boiling oil VERY QUICKLY. (they should not be too "coloured").

Serve cold dusted with icing sugar.

GREECE

YOGURT TORTE

100 g. butter or margarine
200 g. sugar
2 eggs
1 small container of yogurt
(and 2 Tbsp. milk)
200 g. flour
1½ tsp. baking powder
Rind of 1 lemon (grated) and its juice

- In a saucepan, whip the butter until soft.
- Mix in the sugar
- Add (one at a time) the egg yolks, then the yogurt mixed with milk.
- Sift together flour and baking powder.
- Whip the egg whites until they form stiff peaks.
- Add the egg whites to the mixture, folding them in very carefully.
- Pour the mixture into a well—greased baking dish and bake at 350° F.

MIDDLE EAST

EGYPTIAN HALVAH

An excellent recipe for sweetmeats:

¼ cups granulated sugar
½ cups 35% cream
½ lb. butter
2 cups all-purpose flour

Mix sugar and cream and stir until the sugar is dissolved. Melt butter in a large skillet over low heat. Add flour bit by bit stirring until blended. Continue cooking until paste is lightly browned — about 30 minutes — pressing down on it with the back of a wooden spoon to make sure it browns evenly. — Remove skillet from heat and add sugar – cream mixture. Stir until you are sure there are no lumps. Pour into a mold of your choice and let rest at least 30 minutes. (8 – 10 portions)

HUMMUS

2 cups chick peas
2 cloves garlic
½ sesame oil
juice of one lemon
1½ tsp. salt
dash cayenne pepper
chopped parsley for garnish

Hummus can be served as a dip, appetizer, or part of a cold supper. Process chick peas, garlic, oil, lemon juice, salt and pepper until smooth in a food processor or in a blender.

CHINA

CRACKLING BANANAS

1 cup honey
½ cup sugar
½ cup water
1 tsp. cider vinegar
1-2 bananas per person
* (ripe but firm)

- Combine the honey, sugar, water and vinegar in a saucepan and cook until it reaches 275° F. on a candy thermometer (soft-crack stage). If you do not have a thermometer, cook until a bit of the syrup dipped in cold water separates into firm threads.
- Cut the bananas into 1 inch chunks and arrange them in a shallow bowl.
- Prepare ice-water
- When the syrup is ready, pour it over the banana chunks. Coat them thoroughly, handling the fruit gently.

Each person takes a piece of banana with his chopsticks and dips it into the ice water. The cold hardens the banana covered with syrup.

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